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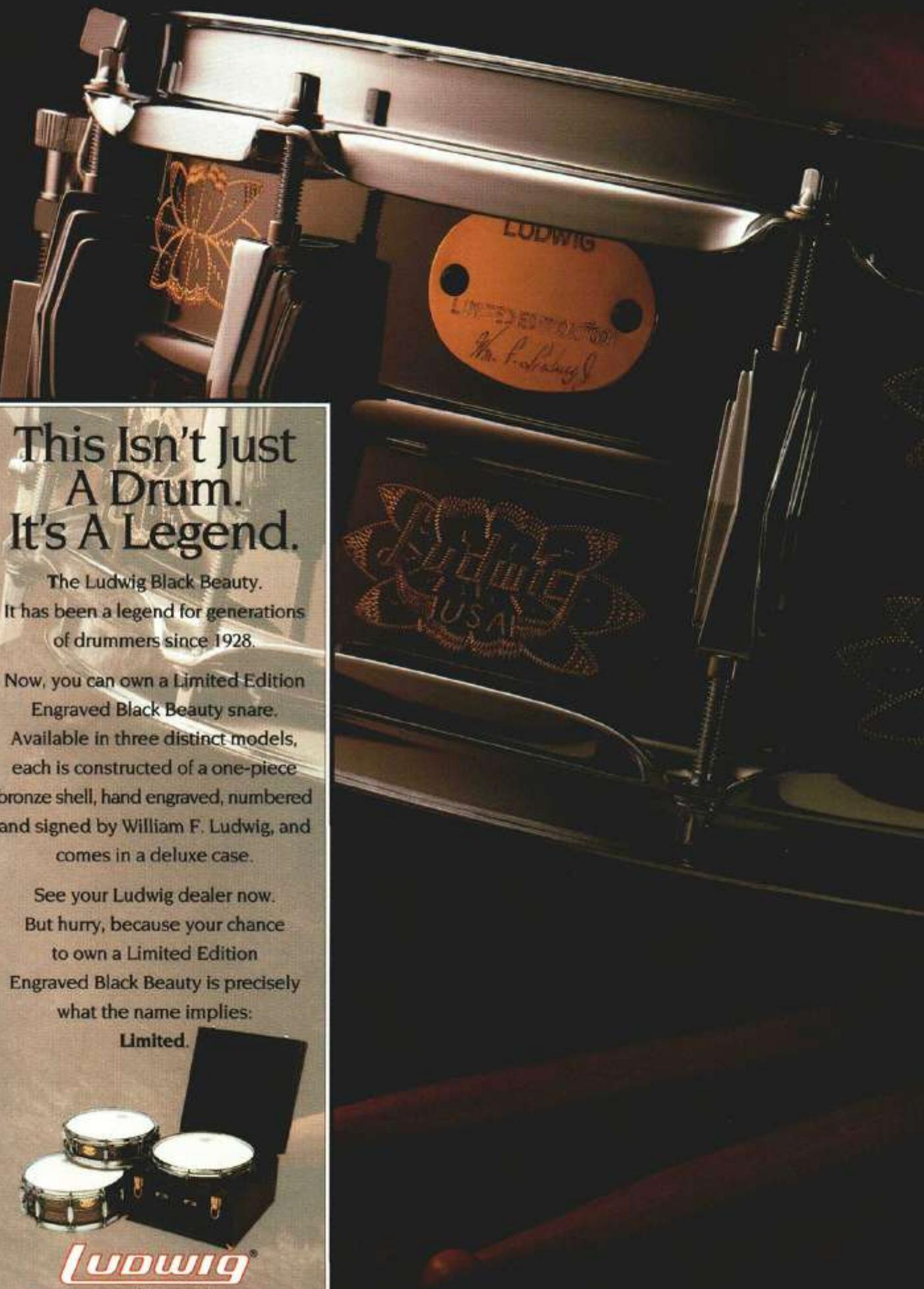
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FEATURES

ELVIN JONES

In this exclusive interview, MD had the honor to sit for a few hours with perhaps the most innovative player in drumming history—just Elvin, a stereo, and a pile of his classic records. Take a trip with us to some of the most revolutionary recording sessions in music history.

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MATT CAMERON

Like all great rock 'n' roll, Soundgarden's music blends screaming noise with subtle variety. And drummer Matt Cameron is right there for every stylistic twist and turn. Find out how Cameron steers one of rock's freshest and most unpredictable bands.

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WILLIE ORNELAS

Though primarily known as one of the busiest West Coast studio drummers, Willie Ornelas's burning passion has always been flat out funk. Learn how this unique drummer balances studio craft with his cooking live outfit, Funk Attack.

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HOW TO MAKE IT BIG

Who better to ask than the pros themselves? In this MD special report, we look at what some top drummers have said about the road to success. We also examine the paths they traveled to the top, and look at a few dos and don'ts you should be aware of on your climb to fame.

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Tommy Igoe
BY KEN MICALLEF

EDITOR'S OVERVIEW



On The NDA



A little over two years ago, a non-profit organization called the National Drum Association was established. The NDA is the brainchild of my long-time friend Jerry Ricci—former owner of the Long Island Drum Centers—and its mission is to expand drumming well beyond its current status.

When Jerry informed me of his plans for the NDA, I must say I was initially skeptical about this ambitious undertaking. However, I've never been one to underestimate the ability of a dedicated individual to accomplish a goal, and you'd be hard-pressed to find someone more dedicated to planting the seeds that will grow the drum market of tomorrow than Jerry Ricci.

The NDA hopes to make a meaningful contribution to drumming for today's player, and to cultivate a greater *interest* in drumming among entry-level players—young and old alike. The organization has planned a wide scope of activities to accomplish their goals: A monthly newsletter, a drum club, phone consultation with professional players, a drum museum and library, drum camps, clinics, conferences, and a referral service are among many of their ideas. In an attempt to stimulate interest in drumming among a wider scope of people, the NDA has even initiated a "Drums For Fun" campaign. In shopping malls across the country, any non-drummer can take a quick lesson and leave with a positive feeling about drumming, along with literature to sustain his or her interest.

From the perspective of semi-pros, instructors, and professionals, the NDA is a fine opportunity to pull us together under one roof. For entry-level players, the NDA will stir up further interest in the instrument, and offer young people a more productive use of their leisure time.

What's in it for the manufacturers and distributors in our industry? Well, most leading industry people will be quick to tell you that we're currently stagnant in terms of growth. Since the market is not growing due to a lack of entry-level players, companies are forced to continually battle each other for a piece of the existing market. And that's often reflected in price increases at the consumer level. In essence, the NDA is dedicated to *enlarging* the overall market. And as that market grows, everyone in our industry stands to benefit.

The National Drum Association is a fine idea that can succeed with the support of dedicated drummers. As one of NDA's first industry sponsors, we firmly support their efforts. We think you should too. Feel free to contact them for more information at Times Square Station, PO Box 737, New York, NY 10108.

RS

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READERS' PLATFORM



Lars Ulrich

In your interview with Lars Ulrich in the February '92 issue, Lars' comments about drum clinics being only an ego trip for great drummers is totally backwards. While I'm sure that it *would* boost a drummer's ego to tour the country showcasing his or her talents, a mature drummer knows that there is a certain intimacy about the drums that differs from that of other instruments. To be able to get close to the great drummers of the world as they willingly share some of that intimacy is a wonderful thing. The benefit of sitting next to Roy Haynes or Dave Weckl as they perform—and then being able to ask, "How did you do that?" is invaluable. Maybe Lars could cut down his 250+ gigs a year and go to some clinics. He might see the true benefit and learn something.

William Baker
La Crosse WI

Last Word On The Buddy Stick

Editor's note: A long-running controversy regarding the Vic Firth Buddy Rich Signature drumstick began in the October '91 Readers' Platform, when reader Josh Carroll criticized the Vic Firth company for marketing such a stick when Buddy had no actual input into its creation. Vic Firth responded in that same issue. Herb Brochstein, president of Pro-Mark, Inc., joined the debate in the January '92 Readers' Platform, commenting that the stick bore no resemblance to anything Buddy ever used. The following letter from Cathy Rich and Steve Arnold (Buddy's daughter and son-in-law and co-developers of the stick) represents what we feel is the most authoritative word on the subject—and will definitely be the last item about it published in this department.

We feel compelled to respond to Herb Brochstein's criticism of the Vic Firth *Buddy Rich Signature* stick. Herb claims the current stick is "not at all what Buddy ever used—particularly since it lacks an acorn bead (tip)." This statement is totally

false. The Vic Firth *Buddy Rich Signature* stick is based on a stick Buddy himself designed while he was with the Ludwig Drum Company in the '70s. He used the stick until he left Ludwig in 1982. These facts were confirmed to us by Bill Ludwig, Jr., himself.

The current *Buddy Rich* stick is an exact replica of the stick he designed, with the exception of a slightly longer length and a moderately larger diameter. We wanted a stick versatile enough to be used in a variety of situations by today's drummers. This stick absolutely represents Buddy's personal style and taste. We wanted to put out the highest-quality product as a memorial to the greatest drummer who ever lived.

We are happy to report that the Vic Firth *Buddy Rich* stick is selling very well. A part of the proceeds of all sticks sold goes toward the Buddy Rich Memorial Scholarship program, which each year helps to put a young drummer through college. We feel very strongly that Buddy would be proud of what we are doing in his name. As with every other project that bears his name, a lot of thought, consideration, and respect goes into our final decision. In this case, we firmly believe that we made the right one!

Cathy Rich and Steve Arnold
New York NY

Trouble In Memphis

We would like to express our feelings on the article entitled "Memphis Drummers" [January '92 MD]. First off, the title is a little misleading. One might think that the article is going to feature the top drummers in the Memphis area. Instead, we get to read about drummers whose bands have gotten popular and have obtained recording contracts from major record labels. All of the questions pertained to the drummers' bands, such as what the band had done or was in the process of doing. Information such as technique, practice habits, and influences has been disregarded. *Modern Drummer* is a drum magazine,

and while information on the bands may be important, we do not believe it should be the majority of the article. Also, if Robert Santelli had done *any* research at all, the top drummers would be very different than those shown. In general, Mr. Santelli did a poor job of writing the article, and a very poor job of research.

Gary Claude, Renardo Ward,
Mark Williams, Earl Lowe,
and Marvin Williamson
Drummers at Memphis State University
Memphis TN

Robert Santelli replies: "Thank you for taking the time to respond to the article. Every writer who is interested in becoming a better writer—and truly serving his readers' needs—appreciates feedback, even if it is of the negative sort.

"I regret that you were not happy with the article. Perhaps a little more information regarding the nature of the piece might be helpful. In the past, I have written a number of features for MD that, instead of dealing exclusively with drum details (such as techniques, equipment, or practice habits) zeroed in on a particular city or music. If you are regular readers, you might recall a two-part piece called 'Chicago Blues Drummers' I did a few years ago, or, more recently, a piece on the drummers of New Orleans. The Memphis piece was simply another in that series. It was never my intention to write about the "top" drummers, as you suggest I should have done in Memphis. The assignment has always been to give an overview of the music scene I visited—with, of course, a drummer slant—and to introduce prominent and up-and-coming drummers to readers of the magazine. That's what I did with the 'Memphis Drummers' piece. Perhaps you should re-read the introduction.

"The drummers I selected for the article were those I felt have contributed to Memphis's resurgent rock scene. I deliberately steered clear of blues, R&B, and collegiate drummers because the piece concentrated on rock drummers; it's as simple as that."

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—Tommy Aldridge

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Sebastian Whittaker

Although he's only 25, Sebastian Whittaker plays jazz like an old pro. (Art Blakey was the big influence for him.) As he puts it: "Jazz isn't just something that I do, it's my whole life."

Sebastian's debut release, *First Outing*, started a buzz that has escalated with his follow-up release, 1991's *Searchin' For The Truth*. The latest album has gained considerable attention and done well on the jazz charts, and it is a project that Sebastian is particularly gratified with. "It's a great feeling to know that people like what we're putting out," he comments. "The level of writing and the performances are



much stronger on this album. There were some personnel changes made between the first and second albums that really enhanced the overall result."

Whittaker happens to be blind, although he says he did not have a problem learning to play drums. Sebastian points out that sight becomes irrelevant to most drummers, anyway. "When you think about it, when a drummer or any musician becomes well versed in their instrument, they really shouldn't be looking at it anyway. If you want to be in tune with yourself and get into your instrument, you learn how to play by kinesis, by touch."

• *Teri Saccone*

Mike Boyko

New York-based Scatterbrain have just unleashed their first major-label release, *Scamboogerie*. Previous to this event, though, the band had been stirring up a lot of attention as an indie-label act.

Scatterbrain have cultivated a reputation for their irregular approach to the alternative/metal/rock scene. Drummer Mike Boyko, who's enthusiastic about the band's new release and upcoming tour, not only motors Scatterbrain with an inexhaustive attack, but is also no slouch in

the technique department. Mike got started by studying with Howie Mann at age six, and judging by his performance on the new release, all those lessons have paid off.

Scatterbrain does not relegate drums to an ancillary capacity. In fact, the music tends to be structured *around* the drums, helping to make Boyko the center of all the action. "I won't be known as a background part of things," says Mike. "The way everything is written is with the drums in mind. I really admire a guy like

Tommy Lee—not only for his drumming, but for his role in the band. We are trying to do the same thing in the sense that we're making the drums more of a frontal part of the sound and in the songwriting. The rest of the guys come up with amazing guitar riffs and have a good way of going about writing songs. It's an interesting and exciting process. We just do what we do because that's what we like to hear. I think that's what will make us stand out."

• *Teri Saccone*

Brian Prout

Diamond Rio's Brian Prout says that, instead of begging for work now, the band is begging for a little time off. But he's not complaining. Brian's thrilled that Diamond Rio's first single, "Meet In The Middle," reached number one last year (the first time a country band has achieved this status).

"I think my approach to what we do is different because there are so many different influences on the band," Prout explains. "I have a bit of rock 'n' roll background, and I was able to bring that to the band. We also have heavy bluegrass influences—and our keyboard player is from a jazz and classical background. But we're a country group, and that's what we play and aspire to do."

"It's a very aggressive approach, though," Prout continues. "I've used a piccolo snare on the album and live, because for so long, country music had that old parade drum sound, and the

toms weren't opened up at all. What you hear on the album is straight-ahead open toms and mic's with no gating, no sampling, no nothing."

Diamond Rio's been averaging 20 to 25 dates a month on the road, which Prout says isn't always easy on his marriage. His wife, Nancy Given Prout, is the drummer with Wild Rose, and often she's off in the opposite direction.

"It's not like we didn't know it could happen, having similar careers," says Brian. "And with the both of us being drummers, there's not much likeliness that we'll ever get to work together." Prout laughs at the thought, and adds that while Diamond Rio is working on their second album now, he's enjoying the chance to be at home.

• *Robyn Flans*

Elaine Harris

Elaine Harris says she can't play drums while sitting down. And with her unique setup, she doesn't have to.

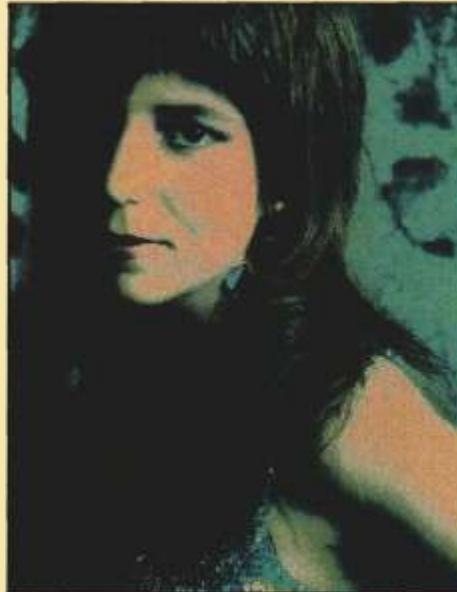
With all cymbals to her left and the bass drum horizontally mounted on a stand to her right, Harris stands pedal-less to propel the eclectic Minneapolis foursome Trip Shakespeare.

"I was never into sitting down behind a drumset. It felt like a barrier or a wall. I want to dance and move," Harris says. "I was more of a timpanist and a percussionist before I ever took on the drumset, so it always felt natural to stand and play. Actually, Matt [Wilson, singer/guitarist] was the one who came up with the idea of putting the kick drum on the side, and he helped me learn how to play it that way."

Harris uses a normal drumstick to play her 16x22 kick with her right hand, while her left hand deals with all the cymbal work. Depending on which hand is playing, the other is responsible for the backbeat on the snare, which is directly in front of her.

You could never tell the difference by listening to the band's latest release, *Lulu*, a thought-provoking, moody, and subtly humorous brew of rock, folk, and serene passages.

"I'm nearly ambidextrous," Harris proudly says. "But it was



really hard at first to do all the riding with my left hand. It's been a slow and never-ending process of development. I used to write all the notes out, one at a time, to find out where my hands should go, and I couldn't even think about doing fills. But then it became more comfortable. Sometimes thinking of a new pattern and trying it can be a bit tricky, but I don't feel constrained by my setup anymore. It was a challenge, but I really consider it an advantage now, because it really allows me to be creative."

Elaine says that spontaneity is the group's mode of operation—live *and* in the studio. "We had tons of percussion instruments and different drumsets in the studio when we did the new record. There was a xylophone, a flexatone, a smashed clarinet, and a bugle," she recalls with a laugh. "And we have a lot of those same things lying around on stage with us. Everybody's free to just run around and play whatever they want if they get inspired."

"We don't worry about mistakes, though," Harris says. "Music is an imprecise thing, and mistakes can be cool. We don't consider them 'mistakes'; they're 'crazy inspiration.'"

• Matt Peiken

Gene Barnett

Lillian Axe and Gene Barnett washed each other's hands, so to speak, when Barnett joined the New Orleans-based mainstream metallers in mid-1991. "They'd been together eight years and really weren't going anywhere," Barnett says. "The band kind of needed a kick in the ass. But I wasn't really going anywhere in my career, either, and I think I've latched onto something that's set to go places."

Barnett, whose previous recording

experience covered five albums with straight-ahead rockers Dirty Looks, says he enjoys more musical freedom with his new band. He, in turn, gives Lillian Axe a newfound musical intensity—evidenced by the group's latest recording effort, *Poetic Justice*.

"When I was with Dirty Looks, I really wasn't myself. I was stuck in a Phil Rudd type of playing, and the other guys in the band thought that was even too much," Gene says. "With Lillian Axe, if I want to play a weird double-bass fill, I'll do it if it

fits. I think I bring a lot of energy to the music. I haven't heard a rock album lately that's had this kind of energy."

Barnett, who spends his off-time teaching about two dozen drum students in Baltimore, is heavily involved in the writing and mixing processes of the band, and hopes to eventually become a producer. "But all my energy now is going into this band," he says. "I've paid my dues—enough for every musician in Baltimore—and I want this new record to work."

• Matt Peiken

News...

Kevin Soffera on Howe

II's *Now Hear This*, as well as touring with the band.

Dale Alexander on the road with former Door Robbie Krieger.

Deen Castronovo is in a new band with Neal Schon called Hardline.

Stephen Klong has stayed busy since returning from a

tour with Wilson Phillips at the beginning of last year. Recently he completed records with Jennifer Batten and Rick Parker, as well as doing American and European tours with Havana 3 A.M.

Robert Shipley finishing up a tour with the O'Jays.

Mark Zonder on tour with

Fates Warning.

Lois Hess can be heard on the *Grand Ole Gospel Radio Show* playing with Jimmy Snow. She is also working dates with Martha Carson.

Mike Baird can be heard on Eddie Money's newest LE. He also played on three singles for Joe Cocker.

Blas Elias on the new Slaughter album.

Billy Ward with Chris Whitley.

Michael Lee on the road with the Cult.

Randy Castillo on tour with Ozzy Osbourne.

Dave Palmer has been working with Rod Stewart.



IMPRESSIONS



Dennis Chambers On...

■ by Ken Micallef

For the purpose of this department, noted drummers are invited to listen to recordings featuring the playing of other drummers, and then to share their opinions regarding the works. The subject drummers are given no advance information about the material they are hearing.



After a week in New York doing clinics and recording sessions, and cutting a video at the China Club with the Bob Berg/Mike Stern Band (or as he calls it, "the lawyer's firm of Stern-Berg"), Dennis Chambers sat down to do an *Impressions* with us before running off to catch Anton Fig and Will Lee at the Greenwich Village club Visiones.

Chambers is soft-spoken but direct as he describes the different music he is currently involved in: "The music of Stern-Berg is a lot more structured than John Scofield's, which was very loose. There was more room to create things with John. Stern-Berg doesn't provide as much room for the drum chair. I just play the music. But they will let me solo all night if I want."

In addition to being on upcoming releases by Gary Thomas, Bob Berg, Leni Stern, and Adam Holzman ("a killer record"), Chambers has begun work for his own solo record to be released on the Pioneer label. "It's a funk/fusion sort of thing," says Dennis. "Scofield's on it, along with Gary Grainger, Bob Berg, and Anthony Jackson. Some good grooves."

...STEVE JORDAN

The Brecker Brothers: "Swish" (from *Detente*)

Jordan, drums; Will Lee, bass; Hiram Bullock, guitar; Clifford Carter, keyboards; Michael Brecker, tenor sax; Randy Brecker, trumpet and flugelhorn

DC: Sounded like Gadd, but he's usually more slick than that.

KM: Steve Jordan.

DC: By the time I got turned on to Jordan, he was playing slicker shit. He didn't really play that stiff, or straight. I thought maybe it was Richie Morales, since I recognized the Brecker Brothers.

...ZACH DANZIGER

Chuck Loeb: "Starstream" (from *Balance*)

Danziger, drums; Loeb, guitar, synthesizer, and computer pro-

gramming; Jon Werking, keyboards; Paul Socolow, bass

DC: Incredible right hand—or whatever hand he's riding the cymbal with. Great solo. He was playing against the time, dislocating things. Great track.

KM: Zach Danziger.

DC: That's Zach?! [laughs] That must be Chuck Loeb. I'm not that familiar with Zach's playing since he doesn't do a lot of records yet. I have heard him with Leni Stern a few times, though.

KM: Zach's in Los Angeles now. You'll work anywhere, but is Los Angeles a good town for an up-and-coming player?

DC: I work a lot now, but it wasn't always that way. When I was in Parliament Funkadelic, people wanted me to move to LA. They'll promise you everything: "Hey, come on out, I'll hook you up." You get there and they have amnesia. That happened to a few of my friends. They borrowed money just to get home. Sold their equipment.

There's a lot of work, but you have to break into the clique. There are a ton of great drummers; you can see them on the street. There's a funk/fusion clique, a bebop clique, the session cats. Lenny White was the one who okayed me. I'd been in New York when Lenny recommended me for Special EFX. That lead to the gig with Sanborn.

...PETE ZELDMAN

"Fragrance Of Tidal Waves Intoxicate Jackhammer Teardrops" (from *Other Not Elsewhere*)

Zeldman, conventional drumset, six-pedal setup, cowbell, mounted snare drums, Chinese cymbals

DC: I'd like to get a CD of that. Very educational. I'd like to see him do a video. Six- or four-way independence. What's his setup?

KM: Double bass, six pedals, mounted snare drums on both sides played with pedals, suspended hi-hat, and a cowbell setup.

DC: That's how my solos are set up, with all that weird stuff going on—triplet groups on the bass drum, playing a lot over the top, slowing it down, speeding it up. I don't get that deep into it. DCI should do a video on this guy. I thought it was Kenwood [Dennard] at first. I used to think he was the only one who could do that.

...TONY WILLIAMS

Jackie McLean: "Vertigo" (from *Vertigo*)

Williams, drums; Jackie McLean, alto saxophone; Donald Byrd, trumpet; Herbie Hancock, piano; Butch Warren, bass

DC: Ed Blackwell? Sounded like him. He played the ride cymbal on the top of the beat. It almost sounded like it was rushing, but it's not. My favorite bebop drummers were Ed, Tony, Papa Jo Jones, Philly Joe Jones, Elvin Jones, Max Roach, and Jack DeJohnette. I grew up with funk and jazz all around me, since Baltimore was a big jazz scene. Today's music has sort of killed

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Electronic Drums

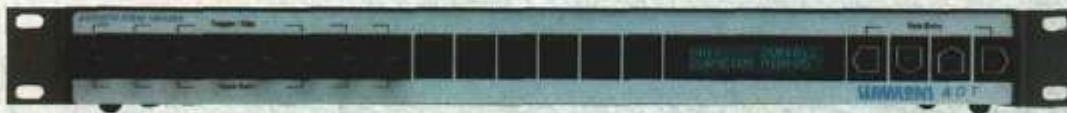
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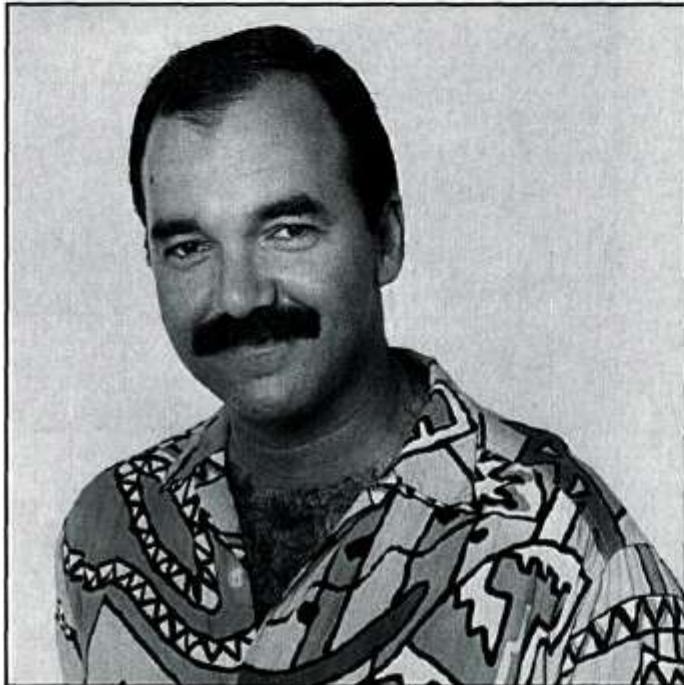


Simons's setup

ASK A PRO



Peter Erskine



Q I have always enjoyed your wise contributions to *Modern Drummer*, as well as your tasteful playing. You always play great drum parts in any musical situation. I would like to ask you for some advice regarding drum parts in a jazz-rock-

funk kind of situation—especially how to avoid sounding unmusical or noisy in busy parts.

Fernando Martin
Guatemala City, Guatemala

A Thank you for your compliments and your question. My answer will, hopefully, apply universally to most any type of musical situation. The way to avoid sounding "unmusical" is to play *musically*, and the way to avoid sounding "noisy" is *not to play noise at all*. Pretty simple, huh? In other words, trust your ears and musical instincts. I try to play the drums as if I am listening to the music as an audience member: What would *I* like to hear next? So, part of the process is to educate yourself as a listener. If you play purely by muscle reflex and habit, then you may find that you are repeating yourself, playing the wrong or inappropriate thing for that moment. Life and music require balance. So, if the music itself is busy, you might be better off countering that with *simplicity*. The more "open" your beat is, the clearer your ideas become, and the better the rest of the band (and audience) can interact with your music-making. The all-too-common alternative to this idea (particularly for "jazz-rock-funk" musicians) is to *wall* yourself off from the rest of the music-making process—a *wall* made up of too many notes and the single-minded pursuit of (in this case) the drumming *event*. Like the old jazz saying goes, "Straight ahead, and strive for tone." Good luck!

Dennis Chambers

Q First off, I'd like to say that you are one of the most impressive players around, and have been a great influence on me. I feel that some of your best playing was on *Let The Juice Loose—Bill Evans Group Live At Blue Note Tokyo*. I'd like to know the make and sizes of the drums and cymbals you used during that gig. Also, are there any plans for you to do another live or studio album with that group?

Matt Cusack
Sterrebeek, Belgium

Q The drums were all Pearl MLXs, including 10", 12", and 13" rack toms in standard depths (better known as "jazz" sizes these days), 14", 16", and 18" standard floor toms, a



14x22 bass drum, and a 7x12 soprano snare drum. The cymbals were Zildjians, and from my left to my right they were a 16" K Dark Crash, an 18" K Dark Crash, a 12" A Splash, a 22" *Brilliant Earth Ride*, an 18" rivet ride cymbal, and a 14" Mini-China. The hi-hats I was using at that time were 13" *Quick Beats*.

At this point there are no definite plans for another record with that band, but I did do another tour of Japan with them late last summer. We enjoy playing together, so future plans are open.

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THE LAW OF THE JUNGLE

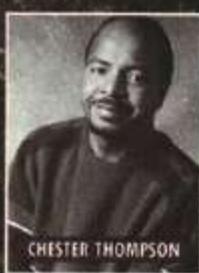
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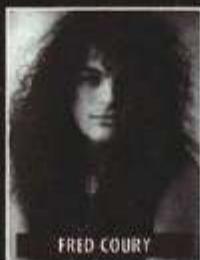
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(Crusaders, *Miles Davis*)

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(Miles Davis, *Sonny Rollins*)

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- **STEWART COPELAND**

(The Police, *Animal Logic*)



"I am impressed by the dynamic range. I can play soft and bring out the actual beauty of the cymbal. I can play loud and it does not sound harsh but just like a big wall of sound. Usually you can not get both out of a cymbal."

Paiste Line: 20" Rough Ride, 20" Thin China, 17" Full Crash & Power Crash (or Hi-Hat), 20" Full Crash, 20" Mellow Ride.

- STEVE JORDAN
(Keith Richards, Session)

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- JEFF PORCARO
(Toto, Session)

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- RAYFORD GRIFFIN
(Jean-Luc Ponty, Anita Baker)

"They sound wonderful, really. These cymbals feel very natural and they speak immediately."

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- RICKY LAWSON
(Whitney Houston, Michael Jackson)

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- CHAD WACKERMAN
(Frank Zappa, Alan Holdsworth)

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IT'S QUESTIONABLE



Where Is The Buddy Rich Fan Club?

I've just finished reading Mel Torme's biography of Buddy Rich, *Traps, The Drum Wonder*. In it, Mel mentions the Buddy Rich Fan Club. Could you tell me how to join this club and/or give me an address?

Ken French
USAF Academy CO

A The Buddy Rich Fan Club is an international organization headquartered in Pennsylvania, with an associate club in Japan. The club is dedicated to preserving the memory of Buddy Rich, and to the exchange of information pertaining to his playing, his career, and his personal history. The club prepares a quarterly newsletter (*The Rich Report*) that contains stories about Buddy, information on current and past recordings, a classified ad section to aid collectors, and listings of videotapes, magazines, and books. Annual membership is currently \$15 in the U.S., \$19 overseas. Further information and a membership application can be obtained by writing The International Buddy Rich Fan Club, P.O. Box 2014, Warminster, PA 18974.

How Can Gambale's Album Be Found?

I'm a real big fan of both Dave Weckl and Steve Smith. Last November, I went to a concert by Chick Corea & the Elektric Band. In the tour book, it stated that Frank Gambale had a new solo album called *Note Worker* out with Weckl and Smith playing drums on it. I called all of my local record stores, but they knew nothing about it. Then, in your January '92 *Update*, Steve Smith stated that he and Weckl had played on Gambale's new album, and it was called *Note In A Million Years*. Again, I called my record stores, and again they hadn't heard of it. What is the *real* name of the tape, and how can I get a copy of it?

Ryan Brown
Englewood CO

A According to Steve Smith, the real title of the album is, in fact, *Note Worker*. Apparently, *Note In A Million Years* was a working title that Frank Gambale liked, but that the label didn't. The label won, naturally. That label, by the way, is JVC, which is a Japanese company. At the time this went to press, Steve wasn't sure if the company had secured U.S. distribution. (A potential deal through a U.S. label had apparently fallen through.) However, he is sure that the record will be available in the near future, and suggests that you keep in touch with your record store about it. Or, if you know of a record store that can obtain titles available overseas, you might explore that route.

How Are Drums Affected By Temperature?

I recently purchased a set of Yamaha *Recording Custom* drums and Impact *Deluxe* padded cases. I'm very pleased with both, but I'm concerned about protecting my drums against extreme weather conditions. At what temperatures would the drums be in danger of checking, cracking, or even warping while being kept in these cases?

Bob Dana
Vancouver WA

A We've been asked this question many times over the years, and have sought the advice of all the major drum manufacturers. Most agree that it is not specifically the extremes of temperature that put drums at risk, but rather changes in temperature, and whether or not the drums can adjust to them gradually. Humidity also plays a great part in the risk to a drum's finish.

Wood is an organic material with a cellular structure. Wood also retains a certain moisture content, even when formed into a drumshell and even if that shell is many years old. This moisture, contained in that cellular structure, is what may expand or contract with changes in temperature and/or humidity. Obviously, keeping the drums at a controlled temperature and

humidity level at all times is optimum. (A good rule of thumb is that what is comfortable for you wearing street clothes is comfortable for drums.) If at all possible, avoid storing the drums (cased or not) in an area subject to either freezing cold or intense heat. If the drums are stored in a heated area, make sure that humidity is controlled; many types of home heating can dramatically dry out the air.

If the drums are subjected to intense cold in storage or in transport, be sure that they are allowed to adjust to a higher temperature gradually. Let them sit in their cases for a few minutes in the warm area where you plan to play *before* you set them up. The cases will actually serve to insulate the drums initially against the warmth. As the cases warm up, the drums will also warm up—slowly. Obviously, you need to allow time at the gig for this to happen, so you'll need to arrive a bit earlier than you would for a set-up in warmer weather.

The same process should apply if your drums have been subjected to intense heat. A closed garage or truck sitting under a 90° sun for several hours will quickly build up temperatures of 110 - 120°. This can cause expansion in drum shells. If those shells are taken into an air-conditioned environment and immediately exposed to an air temperature of 70°, that 40 - 50° drop can cause rapid contraction—resulting in cracking of the finish and possibly of the shell itself. Again, leave the drums in their cases for a bit. If it's that hot outside, you probably worked up a sweat carrying the drums into the gig. Take a break, and allow your drums to adjust to the inside temperature. As long as the cases feel warm to the touch, it's too soon to take the drums out. When the cases have cooled, open them up and feel the drums inside. If they feel warm, let them sit for a few more minutes, and then take them out and set them up.

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1956 Corvette. Photo courtesy of General Motors.

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Elvin Jones



Once More, With Feeling

Photos By Aldo Mauro

Text By Rick Mattingly

It was the Sunday night after Thanksgiving in 1984. The Elvin Jones Jazz Machine was winding up a week-long engagement at the Village Vanguard, the wedge-shaped basement where they appeared several times a year, with the Thanksgiving booking a tradition. On Thursday, owner Max Gordon had invited all of the musicians to the club for a turkey dinner, and for Elvin, spending the week at the Vanguard was like being home with family.

Before the band's first set, Elvin's wife Keiko scurried around the club taking care of innumerable details, including tuning Elvin's drums. But once the band took the stage, she relaxed and stood just inside the doorway to the short hall leading back to the club's kitchen/dressing room. As she watched the group perform, her expression combined the pride of a wife with the delight of a fan.

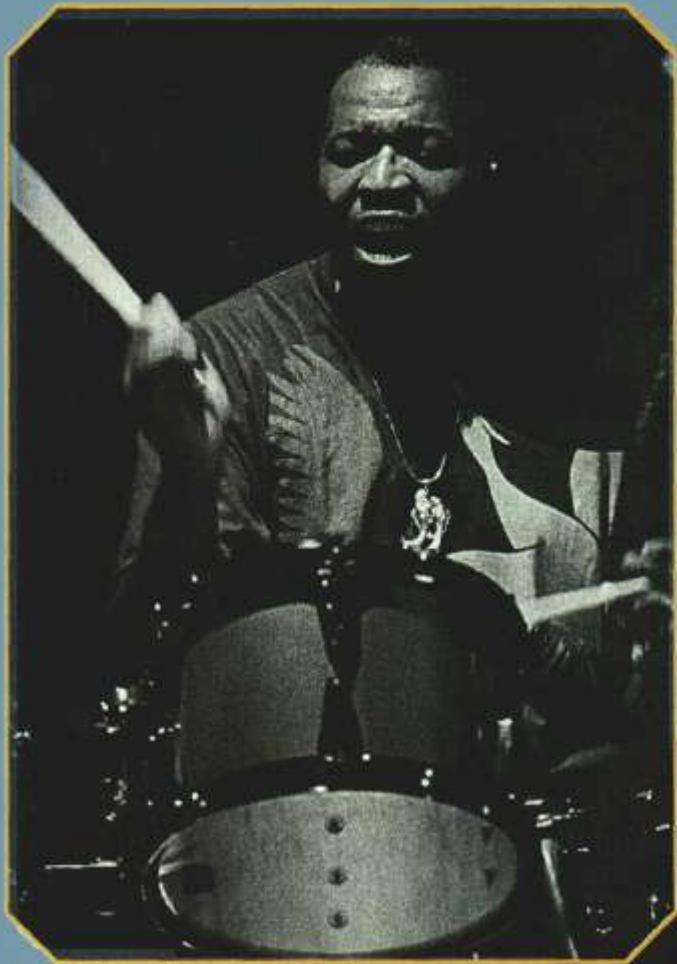
Nearing the end of their spirited set, Elvin went up to the microphone to announce the final tune, "Doll Of The Bride," giving a brief description of the Japanese legend that the song was based on, in which a young bride bursts into tears when presented with a doll. When asked why she is crying, the girl responds, "I don't know. It just makes me sad." Elvin paused for a moment, during which the audience was noticeably quiet. Perhaps sensing that they were let down or confused by the anti-climax of his story, Elvin added somewhat sheepishly, "Well, it moved *me*." Caught off guard by

his sentimentality, the crowd broke into laughter, leaving some to wonder if the story had just been a set-up for Elvin's own punchline.

Returning to his kit, Elvin began the tune with a brief solo, which evolved into an ostinato that formed the background for the melody. After another solo drum interlude, Elvin settled into a Latin-influenced time-keeping pattern, over which each of the band members soloed.

For his final drum solo, Elvin became suddenly quiet and subdued. But like a volcano that begins with a low rumble before erupting into a shower of lava, he gradually built the intensity until the photos of jazz musicians that line the Vanguard's walls practically shook from thundering tom-tom rolls and explosions of cymbals. Elvin's shirt was completely soaked with sweat, and beads of perspiration glistened on his neck and face, which wore an expression of ferociousness, as if he were doing battle. One never sensed, though, that the drums were the enemy. Rather, they were his weapon.

As Elvin's solo progressed, Keiko Jones' smile faded, being replaced by a look of concern that soon turned to terror. As Elvin's ferocity continued to crescendo, she suddenly disappeared down the hall into the dressing room. Once there, she offered a silent prayer: "Dear God, please don't let him have a heart attack and die in front of all those people."



Seated in his room at the Disneyland Hotel in November '91, Elvin Jones is alive and well. He is in town to give a clinic at the Percussive Arts Society convention, and to attend the convention banquet, at which he will be receiving the PAS Hall of Fame award.

One night a few years back, I had mentioned to Elvin that, the next time I had an opportunity to do an article with him, I wanted to prepare a tape consisting of tracks he had recorded throughout his career, each of which would illustrate a different side of his playing. We could listen to each song together and then discuss it, letting the music trigger memories and comments.

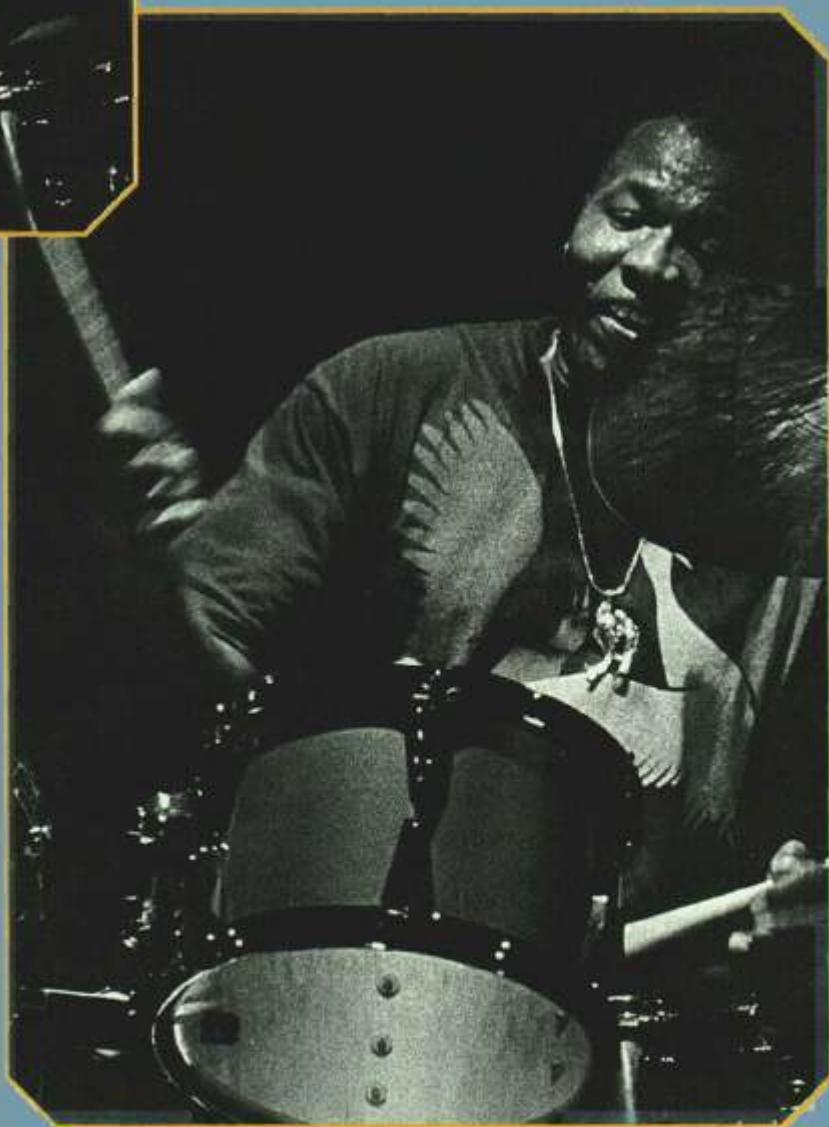
Elvin enthusiastically agreed to the idea, and it only remained to find an opportunity to do it. Subsequently, however, Elvin moved to Japan for a couple of years, and by the time he came back to New York, I had moved away from the East Coast. But when I found out that he would be attending the PAS convention, which I was also planning to be at, it appeared as if the opportunity was final-

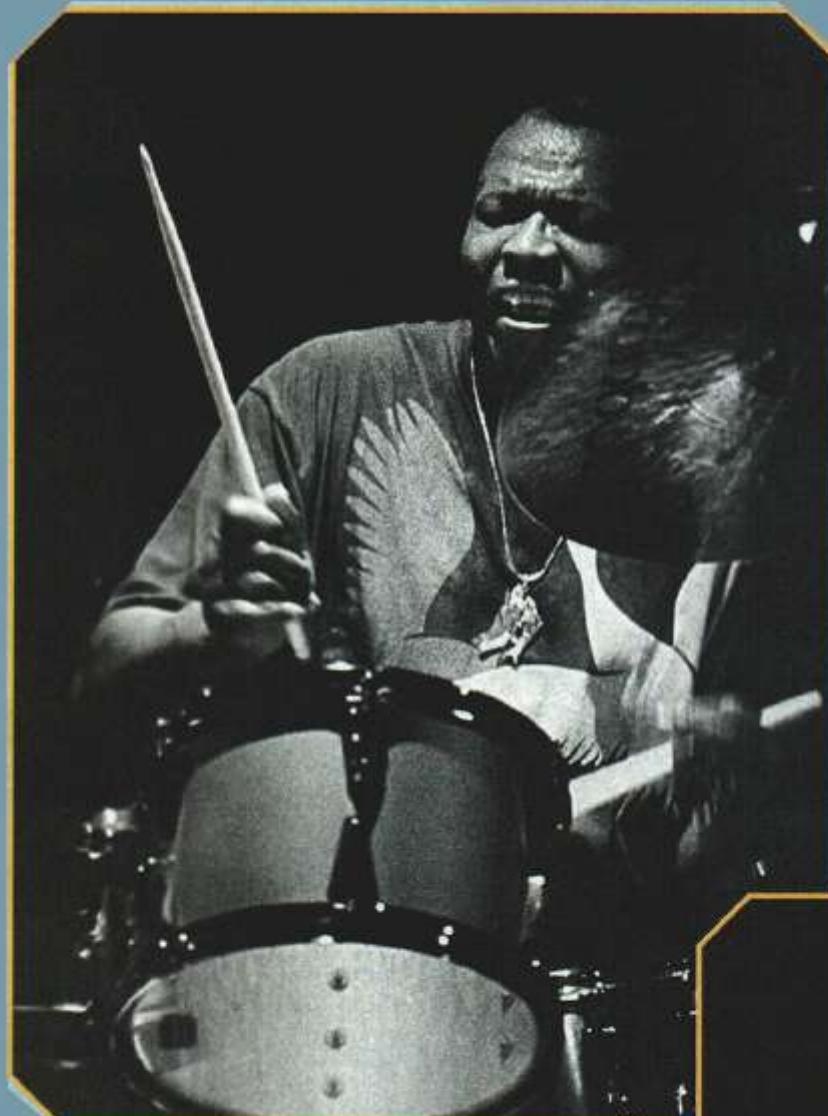
ly at hand.

After numerous phone calls to coordinate our schedules, we finally met in his hotel room. Elvin settled into a plush easy chair as I plugged in my tape player and hit the Play button.

"Sonnymoon For Two": Sonny Rollins, *A Night At The Village Vanguard* (Blue Note), recorded 1957

This is one of Elvin's earliest recordings, made just a year after he moved to New York. The band consists of Rollins on sax, Jones on drums, and Wilbur Ware on bass. Elvin recalls that his being on the date was somewhat of a coincidence. "I had just left...well, I didn't leave, I got fired from J. J. Johnson's band," Elvin says, laughing long and loud. "I always thought that was the best thing that ever happened to me," he adds, as though the joke were ultimately on Johnson. "Anyway, at the time I was rather depressed. I came back to New York, where I had an apartment in the Village. I happened to run into my brother Tom on the street. He saw how I looked and said, 'What's





the matter with you?' I said, 'I feel like *shit*,' and explained the whole thing to him. So he said, 'C'mon and let's have a few drinks."

The two brothers started circling around Greenwich Village, eventually ending up on Seventh Avenue, where they encountered bassist Wilbur Ware ("the biggest liar in the world," Elvin laughs) standing in front of the Village Vanguard. "Elvin! We've been waiting for you!" Ware said. "How did you know I was in town?" Elvin shot back, accusingly.

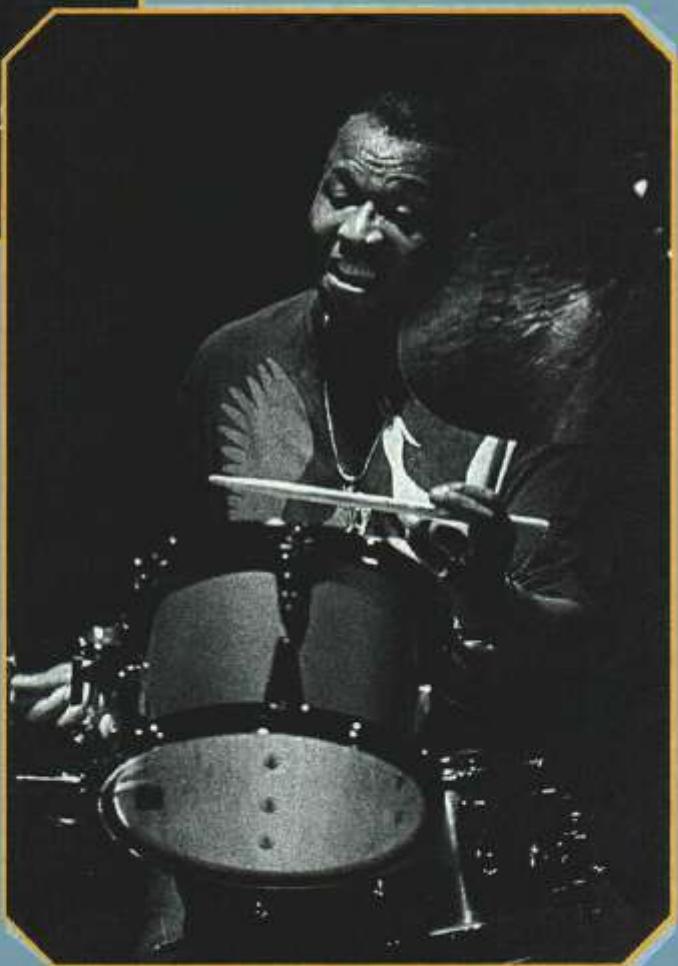
"So it started like that," Elvin says. "I just went down there to sit in with Sonny; I had no idea that they were recording. But it brought me out of my depression, and that's one of the positive things I'll always remember about that record."

As the tune begins, Elvin is offering solid support, with his ride cymbal dominating and the snare and bass drum providing most of the accents. It's not quite the integrated approach to the drumset he later developed, where all of the components of the kit are used more or less equally to propel the time feel. Nor is there much use of the toms, which became another prime characteristic of Elvin's

drumming. But here and there the first shoots from the seeds of that style are evident. Most of all, the spirit that has always characterized his playing is obvious. Where Max Roach sounded sophisticated and Roy Haynes sounded slick, Elvin's drumming was full of *gusto*.

Before the final chorus, Rollins trades fours with Elvin. Jones sounds a bit tentative on the first one, perhaps because Rollins lets his phrase extend so far over the four bars that Elvin isn't sure if he is supposed to play or not. But from then on out, Elvin plays with authority, and many of the characteristics that are now taken for granted with his drumming emerge fully developed: thunderous tom rolls, polyrhythms, a dramatic sense of color, and a healthy dose of pure bombastic bashing.

And what does Elvin himself hear in that performance? "I heard myself trying to keep up with Sonny Rollins and Wilbur Ware," he laughs. "Sonny began to overlap his phrases when we started exchanging fours. So I decided to overlap with him. To me, it was like a great release, because the only time I was able to play with that kind of expression prior



to that was when I worked with Bud Powell. Unfortunately, I didn't have a chance to record with Bud.

"When exchanging fours or eights, I was always thinking in terms of musical phrasing as far as the composition was concerned. I think the phrasing should never be confined to a rigid pattern. Why shouldn't it overlap? If everyone is paying attention, it shouldn't make any difference. You can simply pick up from where the other person left off, and he can come in where he wants in order to complete the continuity of the phrase. You can't play that way all the time; it depends on the artist. Sometimes they require a rigid pattern, and if it's required, that's what you should do.

"But playing with more expression was certainly appropriate with an artist like Sonny Rollins and an exceptional bassist like Wilbur Ware. In a situation like that, there are no restrictions. You can apply your technique and skill in the way you want, because that really is the way to *express* one's self—within the context of the composition, naturally. With that odd combination of tenor sax, bass violin, and drumset interplaying with each other, it's a challenge to one's ability, because you can't hear chords, unless you just follow the progression of the bass. But it's implied, and it becomes part of what you're doing."

"Ray-El": Elvin Jones, *Elvin!* (Riverside), recorded 1961

This was Elvin's first album as a leader, recorded shortly after he joined the John Coltrane Quartet. Elvin's brothers Hank (piano) and Thad (cornet) both appear on the album, along with Frank Wess on flute, Frank Foster on tenor sax, and Art Davis on bass. The tune "Ray-El" was written by Thad for Elvin. (Ray is Elvin's middle name.)

"My first recollection is that there was practically no rehearsal," Elvin says, sounding as if he's embarrassed to admit it. "It was my first-ever record as a leader, and the day before it happened, Basie's band was in town, so I talked to Thad and Frank Foster and Frank Wess [who were all in Basie's band], and I called Hank and Art Davis. They all rallied around and gave me every bit of assistance...more than I deserved, I'm sure. I view that whole album as a labor of love. Making that record was like sitting down to Christmas dinner with the family."

Elvin's playing on this cut displays an uncharacteristic separation between his ride cymbal and the rest of the drumkit. Compared to the Rollins album, here Elvin is using more drumset colors behind the soloists, with the toms starting to come into their own as an equal voice. The ride cymbal, on the other hand, stays very close to the traditional "ding ding-a ding" swing pattern.

"My reason for doing that," Elvin explains, "is that Thad and Frank Foster and Frank Wess were all playing with Basie, and this is what they were accustomed to. They were more comfortable without a lot of embellishment. So I tried to give them the kind of support that was required, so that they could do their best. It doesn't do anybody any good if you get overzealous, or egotistical, or whatever

word you wish to apply, and make the rest of the group uncomfortable. So I made the cymbal pattern very clear and exact for that reason."

Wait a minute. This was *your* solo album—a chance to show off *your* way of playing. And your main concern was making the *other* guys happy?

"That's the way it should be," Elvin replies with a "case is closed" look in his eyes. "You should always consider your colleagues. I happened to know that they were in a big band. Count Basie's band wasn't rigid, but it had a certain rhythmic consistency, and *their* talent could be better realized if that background were considered."

"That's what a drummer is supposed to do: keep the time. If you can do something else besides that, fine. But the time is essential."

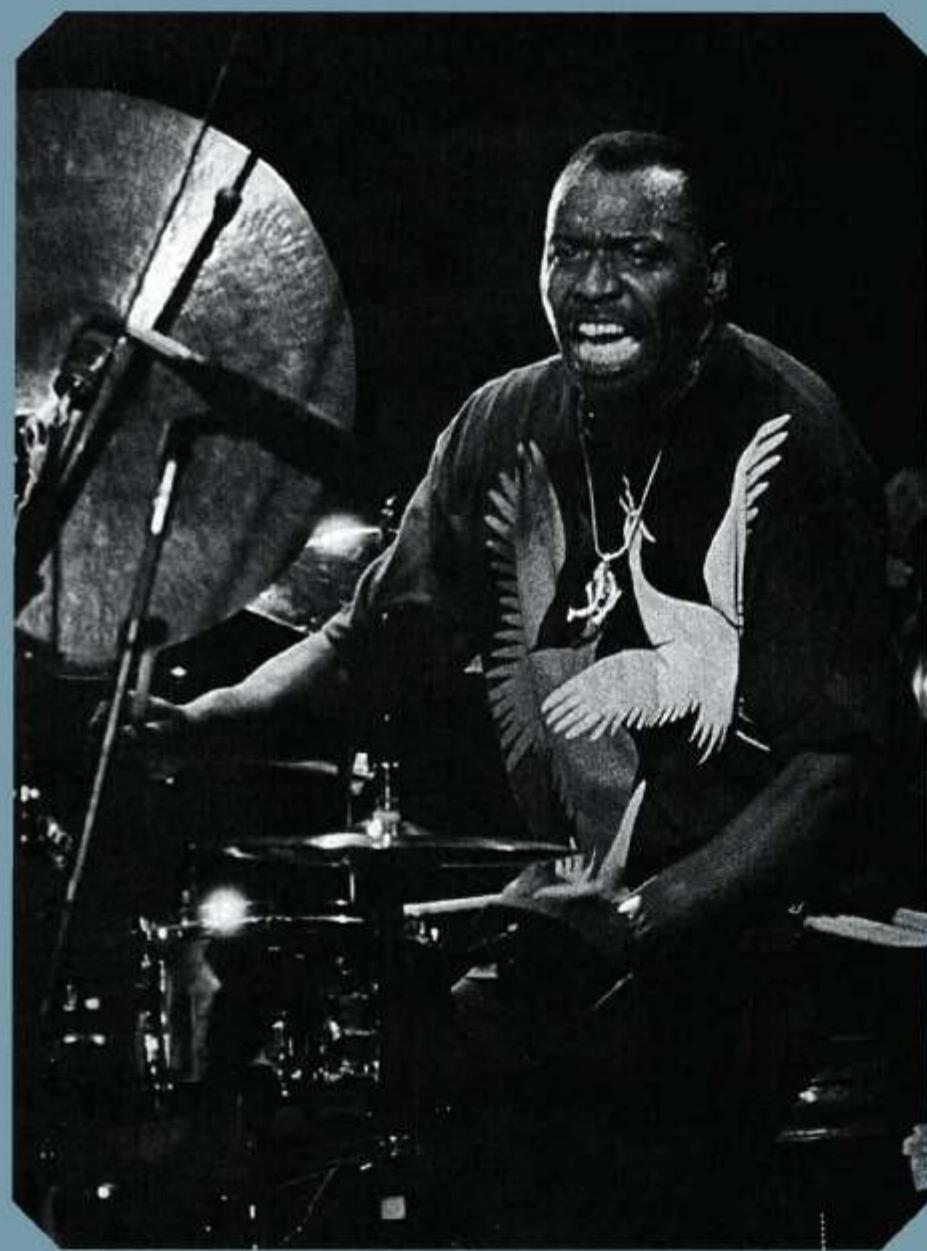
And with what Elvin did on the rest of the kit, it still sounded like Elvin. He didn't have to sacrifice.... "No sacrifice at all," he says. "You've still got your *other* hand and your feet. There's more than one way to skin a cat," he smiles.

"Part 1—Acknowledgement": John Coltrane, *A Love Supreme* (Impulse), recorded 1964

Consisting of four movements, *A Love Supreme* is considered by many to be John Coltrane's masterpiece. It is also a definitive statement of Elvin's approach to the drumset. Over the course of the album, he displays his fully realized concept of treating the various components

of his kit as different notes of a single instrument. His drive and intensity are also very evident, his rhythms surging forward as if threatening to run over anyone who can't keep up. During the fourth movement, "Psalm," Elvin propels the music primarily through timpani and suspended cymbal rolls, creating a pulse through waves of sound, rather than through timekeeping.

When the music ends, Elvin sits silent for a few



moments. "Well," he finally says, his deep voice barely above a whisper, "that invokes so many memories that it's hard to know where to begin. But basically, it was a *spiritual* experience.

"We had been together four or five years when we made this recording, and throughout that period of time I had certainly heard some of these phrases. John didn't talk about the music a lot, but I remember one time when we

were in a station wagon coming back to New York from San Francisco. I was driving, and we got lost in the Mojave Desert. It was a new highway that was still under construction, and it suddenly ran out. So I had to drive back about 15 miles to a gas station. When we got there, I said, 'We're trying to find Route 66. Apparently I missed the turn somewhere.' And the guy said, 'Just cut through here, and when you get to Searchlight, Nevada, turn right.'"

Elvin stops, roaring with laughter. "Searchlight, Nevada was a trailer with a gas pump. That was the *whole city*!"

"Anyway," Elvin continues when the laughter subsides, "we were driving along and John asked me if I could play timpani, and I said, 'Yeah, I can play timpani.' He started talking about some of the things he wanted to do when we went in the studio again. I had heard a lot of these phrases in bits and pieces, and I assumed that's what he was referring to.

"That album was the culmination of a great many things for all of us. It wasn't the end of what we did, but the end of a particular train of thought. It's difficult to verbalize it, because sometimes words just don't express what occurs. I haven't yet heard anyone describe what that album means to them, or what it is in absolute technical, musical terms. Because the rules weren't there. The rules hadn't been written yet about how to apply that kind of technique to modern harmony. John was playing one set of variations, McCoy [Tyner] was playing another, Jimmy Garrison was playing another, and I was playing a rhythmic counterpoint to what they were doing.

"We only made one take on that piece. In one sense, it seemed that we played for an hour, and in another sense it seemed as if it were two or three minutes. It was timeless in that regard. Even when I listen to it

now, I lose the sense of the passage of time. I'm completely submerged in the music."

During the first section, Elvin utilizes a Latin influence. He isn't playing an authentic Latin beat, *per se*, but simply providing a Latin flavor, as if imitating the accent without actually speaking the language.

"I used to listen to Xavier Cugat's band a lot," Elvin says, "because they were on the radio and in movies. And

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SOUNDGARDEN'S

matt

cameron

By Matt Peiken
Photos By Visages

Chris Cornell leaped across the photographer's pit and onto a stack of side amps and rung every conceivable twisted noise out of his Gibson. He then reached up to grab and climb aboard a light railing some twenty feet off the stage, from where he sang the remaining strains of "Slaves and Bulldozers."

The crowd, for good reason, went absolutely nuts. But as captivating as the performance was, it wouldn't have felt the same without Matt Cameron's relentless drum groove. Few may have watched Cameron at the time—even his eyes were glued upward, waiting for Cornell's next move—but there wasn't a sweat-sheened body in the hall not wired into him.

If Cornell is the heart of Soundgarden, Cameron is its undeniable soul. And if the Seattle band is here to unintentionally save modern rock in its most heavy, pure, and raw state, much of the task falls squarely on Cameron's shoulders. It's not as if the 28-year-old doesn't have the tools to handle it, though.

Cameron tackles odd time signatures and straight-ahead beats with the same relaxed precision, caresses lighter tunes with the touch of a jazz player, and blasts through the band's trademarked scorchers with industrial aggression. But what sets Cameron apart is how he not only captures the essence of each varied song, but seemingly gives each rhythm an infectious, underlying pulse.

On the band's most recent, critically acclaimed album, *Badmotorfinger*, Cameron's playing-like Soundgarden's music on the whole—lends itself to new discoveries with each listen. But Soundgarden is far from a secret: Axl Rose invited the band to support Guns N' Roses on their fall '91 U.S. tour. Before embarking, Cameron sat down to discuss how *Badmotorfinger* marks a creative step for both him and the rest of the band, and how he helps Soundgarden cross the "metalternative" bridge.



MP: You told me before doing this record that you wanted to contribute more in the way of writing than you did on *Louder Than Love*.

MC: I've been writing songs on guitar since I was 15, but my songwriting style has only developed into something the band could use in the past three or four years. Before that, I was writing dopey little pop tunes, and I've just been trying to work on a sound that fit the band's style.

MP: Did you ever think about becoming a guitar player instead of a drummer?

MC: I played bass in a band in Seattle for a few shows. It was pretty cool, playing bass from a drummer's perspective and locking into what the drummer was doing.

MP: Did that experience help you when you got back to the drum set?

MC: Yeah, totally. From a musical standpoint, it helps to have a knowledge of chord structures. You can accentuate parts better.

MP: I think that really comes off on the new album, too, because you play very musically. The bridge of "Face Pollution" comes to mind, where you seem to play notes along with the guitars. That part also doesn't seem to be in any time signature.

MC: It was more of a melody line that Ben [Shepherd, bassist] wrote. When he first played us the four-track version of it, it didn't have any drum part, just guitar and vocals. It had a rhythm structure, but it was very loose. We wanted to keep that feel when we learned it as a band. On that part you just mentioned, I wasn't really trying to hit any notes, *per se*, but I wanted to accent that part as best I could and just tune the drums to where you were hearing the high note on the high tom and the low note on the low tom.

MP: The songs on *Badmotorfinger* on the whole give you a lot more opportunity to play musically.

MC: There are a lot more parts and they're a lot more interesting to play. Compared to the last record, it's definitely a left turn and has more meat to it—just in terms of the musicality of the parts. With the way our songwriting has evolved over the years—along with the addition of Ben—a lot of songwriting potential has opened up for us. Ben has a different angle on it than we ever had, in terms of a melodic approach and different tunings.

MP: You had told me right after Ben joined [in early 1990] that your new songs would hearken back to some of the band's earlier material, and that you wanted to go in a little less heavy direction than *Louder Than Love* was. Do you feel you followed through on that?

MC: As far as the approach we took recording it, that was a lot like the earlier days. We wanted to get live bass and drums down on tape, which we did for a few of the songs, though not all of them. And there was some spontaneity because we had written parts in the studio, and we were still arranging songs there. So there was a real freshness to the approach of playing some of these songs. For instance, the very end of "Somewhere" and the arrangement for "New Damage" were written in the studio. For me, it's really cool to play music when you only have it in your mind for a number of hours and you get your first reaction to the music down on tape. I find that really satisfying. That's the way the Temple of the Dog record went. *[Temple of the Dog was a one-off tribute album by members of Mother Love Bone and Soundgarden, dedicated to late MLB singer Andy Wood.—Ed.]* We learned the music right away and recorded it, and it all came out really good.

MP: By the way, I think your performance on that record was excellent. You always find a way to do something different and still keep a groove going.

MC: That's something Soundgarden has always done, even

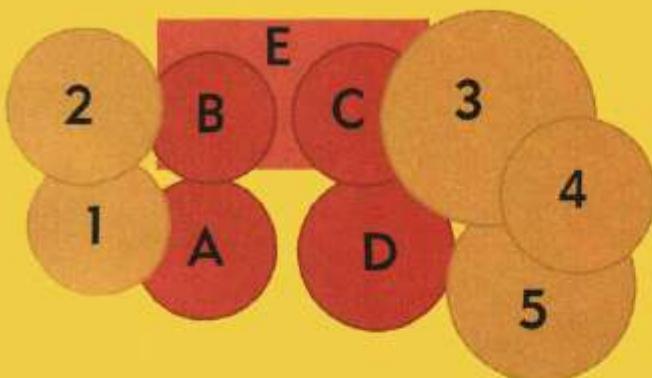
Here are the albums Matt: says best represent his drumming.

Album Title	Artist	Label/Catalog*
Badmotorfinger	Soundgarden	A&M 75021-5374
Louder Than Love	Soundgarden	A&M 75021-5252
Ultramega O.K.	Soundgarden	SST201
Screaming Life/Fop	Soundgarden	Sub Fop 12
Skin Yard	Skin Yard	C/X Records

And here are the albums Matt says he listens to most for inspiration.

Album Title	Artist	Drummer	Label/Catalog*
Axis: Hold As Love	Jimi Hendrix	Mitch Mitchell	Reprise RS-6281
All American Boy	Rick Derringer	Randy Zehringer	Blue Sky ZK-32481
Out To Lunch	Eric Dolphy	Tony Williams	Blue Note B11-84163
Play Kurt Weill	Young Gds	Use Hiestad	Caroline BIAS-188
A Love Supreme	John Coltrane	Elvin Jones	MCA/Impulse 5660
Destroyer	KISS	Peter Criss	Casablanca 824149
Bleach	Nirvana	Chad Channing, Dale Crover	Sub Fop 34
Ask The Ages	Sonny Sharrock	Elvin Jones	Axiom 422-848057
Station To Station	David Bowie	Dennis Davis	Rykodisc RCD-10141

Matt's Setup



Drumset: Drum Workshop in Aztec Gold finish

- A. 5 1/2 x 14 Keplinger snare drum
- B. 8x12 tom
- C. 9x13 tom
- D. 14x16 tom
- E. 16x22 bass drum

Cymbals: Zildjian

- 1. 14" K hi-hats
- 2. 17" K crash
- 3. 20" K ride
- 4. 16" K crash
- 5. 19" K China

Hardware: All DW, with everything mounted on a Voelker rack system

Heads: Remo coated *Emperor* on snare, clear *Emperors* on tops of toms with clear *Diplomats* on bottoms. *Pinstripe* on bass drum batter with *Ambassador* on front.

Sticks: Vic Firth 5B model

Electronics: *Space Muffins*

before I was in the band. They had these songs that weren't in 4/4, but they always grooved. We don't try to write songs in odd time signatures just to be weird, they just flow that way. And I guess we're lucky in that sense because the songwriting style is pretty unique.

MP: You wrote the music to "Room A Thousand Years Wide." Is it a coincidence that the drums are louder on that song than on any other on the record? The backbeat just pounds.

MC: We mixed the drums louder on that song. But one thing I didn't want on this record was a uniform drum sound throughout. I wanted different sounds for different songs, and "Room" required a bigger snare and kick sound because it has a driving backbeat thing. Then on songs like "Mind Riot," I used an old 20" Ludwig kick drum. I was also trying to get more of a hand drum sound on that song while still using sticks on normal drums. I turned off the snares and got more of an open, resonant, tabla-type sound going. I don't know if I succeeded, but it just came out sounding different than the rest of the songs.

MP: You seemed to take a lot more care with this record on your drum sound. Earlier you had said that you weren't happy with it on *Louder Than Love*.

MC: The gated snare totally annoyed me. For one thing, I don't hit that hard, and I play a lot of stuff in between—grace and ghost notes—that don't come through with a gated snare. I've always wanted that to come out on our records, and it always had, except

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Willie Ornelas

TV'S
FUNK
ATTACK

Willie Ornelas thinks like a green tomato. Sound funny? Well, it makes sense when you hear Willie talk about the working philosophy he learned from his school band director, Joe Mendez, while growing up in Houston, Texas. "If you always think like a green tomato, you always have somewhere to ripen to. The moment you ripen, you can only rot. I always think that I have someplace to work up to."

Pretty interesting philosophy for a man who has worked up to an incredible status. You've probably heard him a million times on TV—on themes for

the *Phil Donahue Show*, *Hill Street Blues*, *The A Team*, *Hardcastle And McCormick*, *Wise Guy*, *Blossom*, *Santa Barbara*, *Quantum Leap*, *Doo-die Hauser*, and *Thirtysomething*. He's recorded with artists such as Ray Charles, Al Jarreau, Edgar Winter, Johnny Winter, Tom Jones, Dionne Warwick, Gladys Knight, Kenny Rankin, Chris Isaak, Dwight Yoakum, Stephen Stills, Rick James, Randy Newman, David Sanborn, and Dr. John, just to name a few!

Today Willie spends most of his time recording drums for TV shows. It's not a very visible job, but it's certainly

rewarding, and in today's recession, it remains one of the most lucrative playing situations.

Willie's Mexican-born parents never believed being a musician could be a worthwhile profession. It took his running away from home and living with the artist with whom he was working, Cecil of Cecil & Anne, to make both parties reach some compromise. Willie was to keep up his grades in school, plus help with household expenses—since he was a working member of the family—and his parents agreed to co-sign for a set of Ludwig drums.

By Robyn Flans

Photos By Michael Bloom

With one local hit under their belts, Cecil & Anne took Willie into the studio for his first session. From there he began to get calls for local recording sessions. He also had the opportunity to back some of the legends who were passing through town, like Wilson Pickett, Otis Redding, and even the Supremes at the peak of their career. At the same time, Ornelas was working in a band with Edgar Winter, who he cites along with Johnny Winter and Jerry LaCroix as his important funk beginnings.

Willie's passion for funk music is obvious in his band, Funk Attack, which has become an LA sensation. "When a lot of people first hear me play, they say, 'You must have really listened to Garibaldi,'" says Ornelas. "But with all due respect to his ability—I love listening to him now—he was not the guy I listened to early on. I became friends with a guy named Bobby Ramirez, who was the drummer with Edgar Winter's White Trash. We were kids together, and when I first heard him play, I thought, I *have* to play that way. So I'd take what I heard him doing and change it a little bit, and then he'd hear about it and come hear me. Unfortunately, Bobby was murdered in Chicago, and I had to take his place in White Trash. Bobby should not be forgotten."

During one summer vacation, Willie toured with B.J. Thomas, and just as school ended, lived in New York for a short period with the singer. That chapter of his career was interrupted in 1968, however, when Ornelas was drafted during the Vietnam War. Luckily for him, instead of being sent overseas, Ornelas was able to pass the two years' time as a member of the 323rd Army Band, where he says he was able to hone his rudimental chops.

Once out of the Army, Willie went on the road with a show band out of Houston. While he was in Lake Tahoe with them, Sonny & Cher spotted the drummer and asked that he join them. It was a mixed blessing.

WO: It was a big education playing with Sonny & Cher. I had never really had anyone *not* like my playing before that gig. They hated it.

RF: So why did they hire you?

WO: They thought I was good, but I never had to play straight "white" pop music before that. I was into playing funk, but my time was bad, and as far as they were concerned, I couldn't read worth beans. It was really a challenge.

RF: Why didn't they just fire you?

WO: I really don't know. I worked with them for about eight months, and they always made me feel like my gig was on the line. I found out from Jeff [Porcaro, who succeeded Willie] that they always did that with him, too. Maybe it was a way to keep me from asking for a raise. I know that I

felt like if I didn't get it together, I was going to lose my gig.

RF: So they'd sit you down and say...

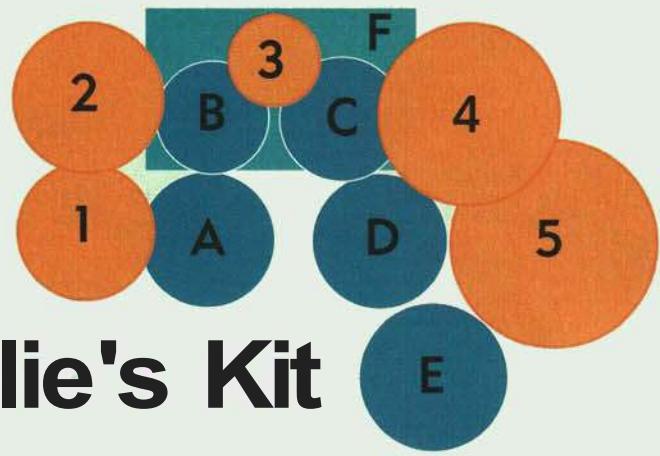
WO: "It's not happening." And it was a good band. David Hungate was on bass, and Dean Parks was on guitar. It was just that I had to deal with music I hadn't played before. I had to learn it or get out.

RF: You said your time was bad.

WO: I guess what used to keep me in time before that gig were the little subtleties I would throw in my playing. I used to pay attention to those things more than anything else. But when I had to play real straight, I think I had trouble holding it together.

RF: How did you fix that?

WO: I just had to learn how to do it. David Hungate hipped me to working



Willie's Kit

Drumset: Tama Artstar Custom in bird's eye maple finish. (Toms and bass drum are one ply thinner than usual, and all drums use the Tama piccolo low-mass snare drum lugs.)

- A. 3 1/2 x 13 chrome piccolo snare drum (Ludwig)
- B. 8 x 10 tom
- C. 8 x 12 tom
- D. 14 x 14 floor tom
- E. 16 x 16 floor tom
- F. 14 x 22 bass drum

Cymbals: Zildjian

- 1. 13" K hi-hats
- 2. 16" K Dark crash
- 3. 8" A splash
- 4. 20" China Boy low
- 5. 22" K Custom ride

Hardware: Tama Lever Glide hi-hat, Yamaha bass drum pedal with Rogers black fibreglass beater, rack toms mounted on RIMS mounting system

Heads: Remo coated Ambassador on snare, clear Ambassadors on toms and bass drum

Sticks: Pro'Mark

'If you're called for an album and you're on the road, tell them you're out of town making a record. If they know you're on the road, you're on the road for life!'

with a metronome, so on the road I would practice. I would practice different things, though, not just playing to it. I would walk or jump to a metronome, or walk against it. I wanted to get a whole body feel for the time. I would walk in quarter-note triplets to the time and things like that. I think it helped me immensely, to the point where, if someone told me I was rushing or dragging, I felt confident that I wasn't. I've had other drummers tell me that when they have someone accuse them of rushing or dragging, they lose perspective and they get to the point where they can't really tell if they are or aren't. But Sonny & Cher was a very negative experience. I questioned all my abilities—my reading, my timekeeping—all of it.

RF: How did it end?

WO: I wanted to play another kind of music. There was another band,

Chase, with Bill Chase, the trumpet player. There were four trumpets in that band. I think at that time Sonny & Cher were willing to let me go anyway, which is when they started sending tapes to Jeff. And then I went to Las Vegas, which was a real low point in my life. The guitar player in Chase and I decided we were going to put together our own band, which was a real stupid decision. Las Vegas is the worst place to try to put together a band, but that's where he lived.

I got a \$25 per week motel room, and it was pretty cheesy. It was myself, my wife, and my daughter. We couldn't buy food, so we'd go to a casino with a coupon for five nickels. We'd do that enough times so we could get a 490 breakfast for dinner.

RF: What got you out of that situation?

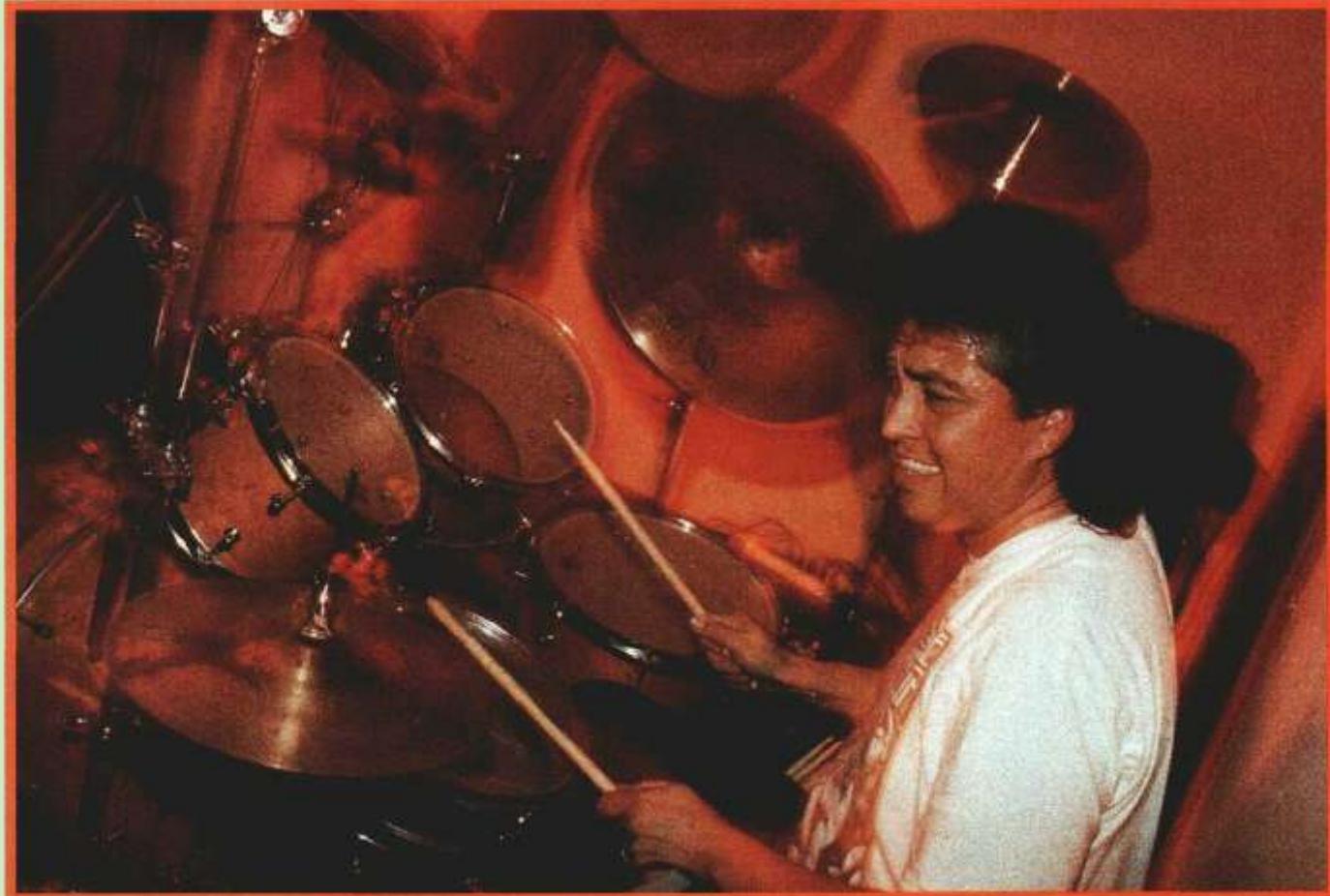
WO: My tax refund check got me back to Los Angeles, and I started

working in the area. I decided I was going to work whatever job came along, and I ended up working a little club in Pico Rivera that I had heard Jim Keltner had done. It was a terrible band, just a keyboard player and a singer, but I didn't feel so bad when I found out Jim had done it.

By the way, I have to say something about Jim. When Elvin Jones came into jazz drumming, jazz drumming changed. It's the same thing with Jim. When you listen to drumming before and after Keltner came into play, you can hear the contribution he's made.

I can't say enough about him. But about that club, I didn't care. I was playing and making enough money to survive. I would work there at night, and during the day I would play with anybody for any amount of money. The only thing I can tell people moving to L.A. is that you have to play with as many people as you can and

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HOW TO



Dear Modern Drummer—
I love everything about the drums, and more than anything I want ~~to~~ to be a professional drummer. I wanna tour the world and make ~~hit~~ records with big stars. And I want to be on MTV!

Please help me make my dreams come true—tell me how to make it ~~real~~ BIG!

Sammy Peters
Stonyslope, Montana

By Adam J. Budofsky

MAKE IT

Sammy Peters isn't alone. Letters just like his arrive at the *Modern Drummer* offices all the time. Unfortunately, we can't write back to Sammy with the Secret To Success, because it doesn't exist. Eric Singer, who has played with Black Sabbath and Alice Cooper, and who's now with KISS, puts it this way: "There's no formula for success. You have to deal with what works for you. It would be nice if I could advise people that what works for me will work for them, but it's not true."

It's easy to see why someone like Sammy *would* think there is a yellow brick road to stardom, though. The entertainment industry is built on illusions and dreams of fame. Millions of kids watch their favorite stars on MTV and think, "If I get this huge drumkit, I could be in a band like Poison. And if I were in Poison, I'd be rich and have all the babes. And if I got rich and had all the babes,..I'd..uh...be rich and have all the babes!"

And it's true. Some guys who go out and buy big drumkits do join famous pop/metal bands, and do wind up with lots of money and groupies sneaking into their dressing rooms. Tommy Lee really is married to Heather Locklear. But the fact is, a very small percentage of musicians reach that level of stardom, and only a small percentage of *those* people hold onto that fame for very long at all.

B I G

So Why Bother?

Well, in the first place, fame, fortune, and success are relative terms. Though there are very few musicians who qualify as household names, remember that this is an *enormous* world, with thousands of stages and records to play on. Just because MTV and Top-40 radio may give you the impression that being a BIG star is the only thing worth shooting for, it doesn't mean it's true.

There are many people to whom surviving as a working musician—playing weddings, doing commercials, subbing on live gigs, or making moderately selling albums with artistically satisfying bands—is considered a "successful" career. They may never be on the cover of *Modern Drummer*, yet they may have carved out a unique, creative, and profitable niche in the music world doing *exactly* what they want to do.

Of course, though there are very few Neil Pearts and Alex Van Halens in this world, these people *do* exist. And—believe me, we interview them every month—they were once completely non-famous young drummers themselves. They taped pictures of Keith Moon on their bedroom walls; they played air-drums to "Moby Dick" and "Sunshine Of Your Love"; they drove their neighbors nuts with their ceaseless banging. But their day eventually came, and now they are big stars. So if your dream is still to be a big star, have faith, because obviously it *can* happen.

What's My Scene?

If you have an idea what your goal is, then it's simply a matter of finding the best path to get there. But many people start the journey without having an idea what scene they really want to end up a part of.

This actually might be okay for you at the moment. THE IMPORTANCE OF HAVING A GOAL IN LIFE can be a pretty heavy concept, and not one that everybody is prepared to handle. In his cover story this past February, Lars Ulrich of Metallica said, "We were never career-conscious. From the minute me and Hetfield formed this band, the only things that were on our mind were to have fun, do our own thing musically, and escape from our day jobs."

Like Lars, the future might not be very clear to you at the moment. You only know one thing: You love to play drums, and you want to live on your earnings from playing. Well then, you've already got Step 1 taken care of. You've discovered something that makes you feel important and creative, and that can possibly become a very lucrative career. "If you truly love music," says drumming great Jim Keltner, "and you love to play your instrument, then there should be no stopping you. The desire to play and subsequent growth will be enough of a reward to keep you going."

With that discovery comes responsibility, though. As Skid Row drummer Rob Affuso says, "Entertainers across the board are rewarded so much for what they do, while people who are really striving to change the world have to do without. Teachers and people who work on environmental issues don't receive nearly enough attention from the public. So if you do become

fortunate enough to do well in music, you should maintain the kind of attitude that people can respect."

So if your sincere love for music and playing is clear, but your goals aren't, don't fret. You've still chosen a noble career. Eventually, though, you might want to narrow your scope and reach a specific goal. What to do? Well, according to Jim Keltner, you should "Get busy playing all the time, every kind of gig." Okay, you say that you're really into Slayer and Megadeth, and it would be *so* cool to be a big rock star. But don't limit yourself. What seems uncool to you now might be *way* cool in a few years.

You'll probably also find that rock and, say, jazz have a lot more in common than you thought. "One thing I started learning at a real early age," says David Lee Roth's Gregg Bissonette, "was that it doesn't matter whether you're playing in a heavy metal band, a horn band, or a funk R&B band. The musicality of one gig pertains to the other, and the drummer's role is the same in terms of cueing other people and keeping the tempo consistent. It's all music."

You're an intelligent person, so allow yourself and your tastes to grow. What happens if, five years from now, you meet some really great players who are into jazz, but you've never explored it, so you haven't got a clue what to play. If you check it out now, you might just like it enough to learn how to play it. That way, in five years, you can jam with jazzers and have some concept of what to do, and open up a whole new career path in the process. (Incidentally, you can probably play jazz until you're old and gray; you can't really say the same thing about speed metal. So you can see that decisions like this can have big effects on your future.)

The Many Paths

As we said earlier, there isn't one formula for success. That's okay, though; there are *many* paths.

Generous drummers will share with you how they got to the top. Every month, famous drummers are happy to share their roads to glory in these very pages. But one thing these great musicians never say is that *their* individual paths should also be *yours*. Less scrupulous people, though, *will* try to convince you that they know the way to success. It's simple—just watch them. In a couple of years, they say, they'll be stars. And, yeah, things seem to be going pretty well for them, so what they say seems to be true. Oftentimes, though, the way they dress, the people's names they drop, and the abilities and contacts they say they have are a facade for a less than incredible career.

You see, these "posers" are trying to pass off the *image* of success as proof of their talent and fame. And to be perfectly honest, sometimes it works. In today's image-sensitive music business, lots of bands with the right look and the right friends—but without anything terribly interesting, rebellious, or original to say—manage to make it onto MTV. Problem is, their careers usually don't last.

This isn't to say that you shouldn't bother trying to look your best or meet other people in the business, which we'll get more into in a minute. But be aware that unless you have a strong musical foundation, your hairdresser's career is sure to last a

lot longer than yours—and in time, some of those "friends" will be off looking for the next big thing somewhere else.

As we said before, there are lots of valid ways to get to your destination. And we'll discuss those later in the story. First let's look at some paths that are a bit shady.

The Social Butterfly/Schmoozer Route

A big part of some musicians' time is spent trying to hang out with the coolest and most powerful people possible. Now, like all of the roads to success we'll be looking at, hanging out isn't necessarily a bad thing. As Will Calhoun of Living Colour says, "Artists sometimes get work just by hanging out—going to parties and social events, places where producers are going to be." Like Will suggests, it's good to meet as many musicians, producers, and record company people as you can. You might want to work with them someday, or they might know people you want to work with."

But keep in mind that veterans of the music biz usually have pretty good BS detectors. If you come across as more of a party girl or boy than a serious musician—sure, you'll end up drinking with the best of them. But you might never be taken seriously enough to be considered for work. Says Calhoun, "As much as I like going to parties and hanging out, I'm not into wearing the hippest suit and showing up with a beautiful girl and walking around saying, 'Did I tell you, dude, our record went platinum?' 'Yes, yes, bring out the champagne!' I'm not into that at all."

By all means, go to parties and use your backstage passes. But when the number of social gatherings you attend in a given week surpasses the number of hours you've spent practicing or rehearsing, then it's time to re-evaluate your priorities. When you do meet the "right people," remember to be polite and modest, but clear about your desire to lend your talents to their projects. "Be pushy in a nice way," suggests Winger drummer Rod Morgenstein. "You have to let people know that you can do the job."

The Endorser Route

Closely linked to the schmoozer route is the endorser path. An interesting thing sometimes happens at the *MD* offices. A bright young drummer—or his or her Public Relations repre-

sentative—will call our offices, looking for coverage in our magazine.

"Hello," says the eager voice. "I'm Linda from Metal Maniac Records, and I think Vinnie Shinkicker should be in *Modern*



Illustration By Dan Yaccarino

Drummer."

"Well, ma'am," we ask, "who is your boy playing with?"

"Vinnie's with this great new band, the Psychedelic Mobsters, and he's got a Zildjian endorsement and a Yamaha endorsement and a Pro-Mark endorsement, and he uses a Falcon cage..."

"Excuse me, I don't mean to cut you off, but exactly who are the Psychedelic Mobsters? I haven't heard of them before."

"Like I said, they're this great new band, and their first record is about to come out and they're gonna be the next big thing 'cause Vinnie does this killer drum solo where he stands on his head and kicks his cymbals—see, you just have to interview him."

No, we *MD* editors are not familiar with every single new and happening band in the world. And yes, Vinnie Shinkicker

continued on page 103

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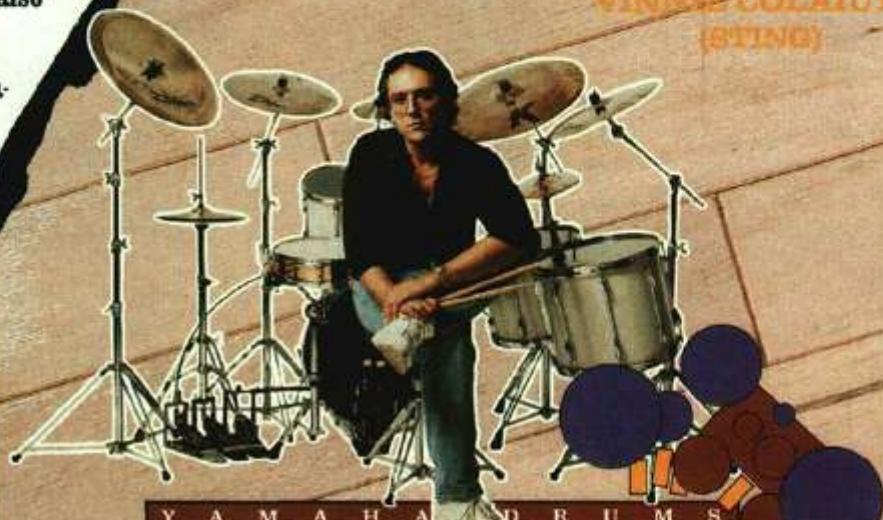
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3.0 x 14 Brass	16 x 22	10 x 10	12 x 14
		10 x 12	13 x 15
Z I L D J I A N CYMBALS			
RIDE	HI-HATS	CRASHES	SPECIALTY
20"	13"	16"	8" Splash
	12"	17"	20" China
DRUM WORKSHOP PEDALS			
BASS DRUM		HI-HAT	
5000A Double BD Pedal		5500T HH Stand	
5502S Remote HH Stand			



PAUL STANLEY
(STANLEY CLARKE/
GEORGE DUKE)

TRINI CHAMBERS
(STANLEY CLARKE/
GEORGE DUKE)

DRUM WORKSHOP DRUM

SNARE DRUM	BASS DRUM	TOM-TOMS	
6x14 Wood	20x28	12x14	14x16
			16x18

PAISTE CYMBALS

RISE	HI-HATS	CRASHES	SPECIALTY
22"	14"	18" (x2)	12" Splash
18"	16"	18" (x2)	20" China (x2)
17"		20" (x2)	

DRUM WORKSHOP PEDALS

DRUM	HI-HAT
Double BD Pedal	5500T HH Stand

Bison Volcano Snare Drum

■ by Brian Alpert

Is this drum in better shape than all the others?

The Bison *Volcano* is a 7"-deep wood snare drum unlike any other that I (and probably you) have even seen. It doesn't have the familiar cylindrical shell of other drums. Instead, it has a slightly conical shell. The diameter of the snare side head is 15"; the batter head is the standard 14".

When *MD*'s Rick Van Horn described this drum to me, I must admit I was skeptical—remembering the similarly-shaped Trixon drums popularized on pop-music television in the '60s. Their extremely conical shape was questionable then, and their value today is more as relics of '60s pop culture than as musical instruments. But the *Volcano* is no Trixon spin-off. Drum manufacturer/inventor Mitch Greenberg (who, by the way, helped provide Buddy Rich with the beautifully restored *Radio Kings* he played towards the end of his career) professes to be more inspired by the shape of tablas than Trixons—although he did use an inverted Trixon tom-tom to construct the initial prototype. He has created this drum to satisfy a musical desire—not to make a fashion statement.

According to Greenberg: "I was hoping that I could get a fuller, more thorough projection—similar to the soft yet penetrating sounds of the tabla, but with all the attack of a good, bright, wood-shell snare drum." Greenberg claims the *Volcano* has nice warmth, but also a good "crack" that is missing from many wood snare drums. He also claims that the drum is able to communicate sensitive



It's no illusion—the bottom of this drum is wider than the top!

playing (such as ghost notes) in acoustically inferior rooms—all due to its unusual shape. But while Greenberg is eager to discuss the logic and the physics behind his creation, our true concern is: Is it a good drum? Does it perform as advertised?

It is my feeling that the *Volcano* does satisfy Greenberg's claims. It does indeed possess nice wood qualities, but it is not *too* "woody." Likewise, it does project well, it has a nice high end, produces a superior "crack," and offers very good sensitivity. I took it to a few gigs (with a loud, blues-oriented power trio) and it did a good job—no mean feat for a wood snare on a gig where I generally need brass. In fact, the notoriously deaf guitar player even commented that the snare sounded good. It should be noted that in keeping with Bison's desire to market a bright drum, the shell is finished inside and out with polyurethane (or a similar hard-shine finish). Finishing the inside of a shell is known to add brightness to any drum.

As might be expected, the *Volcano*'s unusual shell is constructed in an unusual fashion. Instead of the typical plywood, the conical shell consists of separate, solid staves (as in "barrel staves") precisely machined and glued

vertically. The shell is a full 1" thick, and is slightly flattened at the top, to enable extreme head tension without the hoop binding on the shell. The review drum consisted of 21 separate staves; Greenberg informed me that others might possess more or fewer, depending on the available wood. The shell appeared to be very solid, but one has to wonder if a shell with so many pieces would stand up to the normal kinds of stresses snare drums endure. Greenberg, of course, believes the shell is durable, and guarantees all Bison drums "for the life of the inventor!"

The review drum was made from alder wood in a natural finish. The *Volcano* also comes in two denser woods—maple and black walnut—reputed to be less resonant, but packing more "punch." There are ten single-pole tension-rod casings made of turned aluminum. They are fastened in the middle of the shell, with a sculpted alloy spacer in between. The assemblies look very nice, and, like the shell, are completely hand-made. Greenberg admits that a lug casing with an adjustable sleeve might be more appropriate in this situation (where the shell is not perfectly vertical), but he feels that the practical advantage of only having to drill the shell once for each

pole (rather than two or four times for standard lug casings), coupled with the streamlined aesthetics of the aluminum rods, outweigh any problems caused by using single poles on the tapered shell. I did notice a minor problem: Due to the slight angles caused by the shell, most of the tension rods screw down rather stiffly. Expect to spend a bit more time than usual when changing heads.

Another of the many claims Bison makes for the *Volcano* is that the non-uniform shell is without a specific resonant note, and, as a result, nearby tomtoms cause less snare resonance. I found that, while the shell did have a note of its own, it was more muted than other drums. My tom-toms did cause it to resonate some, but only a little. On the other hand, my other snare drums don't resonate excessively either, which may be attributed to the way they and the tomtoms are set up. So this is a claim that is hard to verify. Suffice it to say that I had no problem with excess resonance.

The snares and throw-off mechanism are a very basic affair, with only the minimum of adjustment possible. The drum came with standard, extra-long 20-strand wire snares; the strainer and butt are

similar to Pearl's. The strainer is not the most finely machined unit on the market, but it is reasonably solid, and it worked smoothly. The rims are standard pressed steel. Cast rims would have been nice, but they are a personal preference.

If one is considering purchasing one of the *Volcano* snare drums, there are a few practical matters to consider. To begin with, these are expensive, hand-made custom drums. The alder *Volcano* costs \$700, the maple goes for \$800, and the black walnut models are priced at \$900. Then there are a couple of more down-to-earth considerations. First, not every snare drum stand will accept the *Volcano's* 15" lower diameter. I have both Tama and Pearl stands, and neither would accommodate the *Volcano*. (According to Greenberg, only about half the stands on the market will.) So if one wants this drum, one needs to either have the right stand or buy the right stand.

Another consideration is that a 15" snare head might not be available everywhere. On the other hand, retailers I checked with say that these heads are easily obtainable, due to the large number of marching snare drums that use them. It just requires a well-stocked store. And,

in fairness, it should be noted that one does not replace snare heads with nearly the frequency of batter heads.

It is easy to become preoccupied with the unusual shape of the *Volcano* snare drum. Does this drum possess the many nice qualities discussed here because of its unusual shape, or merely because of the heavy, solid quality of the shell? There are other wood drums that possess above-average amounts of these attributes, and they, too, tend towards having thick, heavy shells. If they are constructed from *solid* wood, all the better. So in spite of its novel concept and appearance, is the conical shape relevant? Obviously, Greenberg thinks so. He manufactures other more "normal" snare drums, but he sincerely believes that "the shape is 90% of what's going on with this one." But while it seems impossible to say with certainty that the *Volcano's* quality *completely* derives from the conical shell, what can be said is that it is a quality instrument that performs as advertised. For further information, contact the Bison Drum Co., 109 N. Milwaukee Ave., Wheeling, IL 60090, (708) 459-1255.

Deven Chase Drumsticks

■ by Rick Van Horn

These high-fashion sticks are both colorful and comfortable.

Back in the May '91 issue, I reviewed *Nite Tracer* lighted synthetic drumsticks from Deven Chase, Inc. That company is now offering a complete line of wood sticks, in three different series: *DC Handlers Premo*, *DC Handlers Basic*, and *Kolorites*.

The sticks come in a variety of models,



including most of the standard sizes. They tend to favor the design philosophy of putting a bit of the weight up forward

for extra power and durability—although none of the models feel unwieldy as a result of that philosophy. My point is that

if you're comfortable with a 5A from almost any given company, you'll probably be comfortable with a 5A from Deven Chase—and so on throughout their model line. Both wood and nylon tips are available in most models.

What makes the Deven Chase sticks unique is their grip surface and finish. In an effort to provide a non-slip grip without interfering in any way with the feel or playability of the stick, Deven Chase has sheathed their sticks in a micro-thin polymer coating. This coating serves two purposes. The main purpose is to improve the grip; the secondary purpose is to provide a medium for a variety of bright color finishes.

Now, while I'm a great proponent of the visual element in drum performance (and as such a supporter of colored drumsticks), I feel equally strongly that the color of a drumstick is totally irrelevant if the stick doesn't feel good to play with. The nice thing about the Deven Chase sticks is that they *do* feel good—very good, in fact. The grip surface is smooth but slightly "rubbery," giving the sticks a secure feeling in the hands. And yet the surface is in no way abrasive, as some wraps are, and as such isn't irritating to the skin. The sheathing is also incredibly thin, so there is no feeling of additional mass on the stick to adversely affect its balance (as some

wraps or special grips can do). There is also no effect on the sound of cymbal crashes, cross-stick rim clicks, rimshots, etc.

The fact that the polymer sheathing is available in a wide variety of neon colors (as well as clear, for those of you who wouldn't be caught dead using a colored stick) is really just icing on the cake. But it's tasty icing: The sticks really show up well from on stage. The method of sheathing/coloring depends on the stick series. *DC Handlers Premo* (made of premium hickory) and *DC Handlers Basic* (made of Indian hickory) are sheathed on the lower half only; the top half remains natural. *Kolorites* are sheathed completely, and offer either solid colors or half-colored/half-black, with the black on the lower half.

The only negative feature of the sheathing that I discovered is that it tends to chop up a bit upon repeated impact with cymbals and drum rims. Once the sheathing is nicked, it tends to pucker and peel up just a bit. When this happens only in the neck and shoulder area of the stick, it doesn't affect the playability of the stick or its comfort in one's hand—as long as you play tip-forward. But if you play butt-end-forward a good deal, and then switch back to normal style playing, you may find yourself with a fairly rough-feeling grip area in

your hand.

Now, some rock drummers—or others who have a really serious problem with hand perspiration—may actually appreciate this extra "texture" for the added grip security it might provide. But I found it a bit too rough on my hands. My solution was simply to use two pairs of Deven Chase sticks—one for each direction. If I wanted to switch from standard to butt-end playing, I actually switched sticks first. That may seem a bit extreme, but I enjoyed all the comfort benefits the sticks provided a lot longer that way.

The bottom line on the Deven Chase sticks is that they offer the same sort of quality as you would expect from any major brand (in terms of straightness, consistency, etc.), and offer a really comfortable method of grip security that doesn't appreciably affect their playability. And it comes right on the stick; you don't have to wrap anything, sand anything, wear anything, or spray your hands with anything. Makes sense to me!

The *DC Handlers Basics* list for \$6.99 per pair, the *DC Handlers Premos* go for \$8.50, and the *Kolorites* are priced at \$7.99. The brand is just now getting into retail stores, so if you have trouble finding them, contact Deven Chase, Inc., 188 Bessemer St., Tarentum, PA 15804, (800) 331-7461.

The Slammer Practice Pad

■ by Brian Alpert

The Slammer is an interesting, somewhat unconventional-looking practice pad. It consists of a solid, brightly-colored piece of rubber-like material (my best guess would be hardened silicone, which is very durable). The pad is shaped like an inverted pie plate, and has

a 6mm threaded insert in the bottom center that will accommodate most light-weight cymbal stands. An internal steel plate prevents the cymbal stand from poking through the pad.

I received a pad from the *Art* series. It featured brightly colored splotches of day-glo orange, yellow, and black emanating from the center of the neon-blue



pad. The pattern looked like the work of one of those paint-it-yourself whirl-a-gig

turntable devices that appear at elementary school carnivals—fun, but not likely to win any awards. The pad is available with or without the "art" pattern.

Looks notwithstanding, *The Slammer* plays fine. It doesn't match up to the consistent realism of Remo pads, (with their Mylar heads and plastic rims), and there is some inconsistency of feeling when one plays directly over the cymbal stand mount—due to the additional hardness of the imbedded steel plate. But these imperfections are typical of rubber-type pads. To its credit, *The Slammer* has one of the truest bounces I've ever experienced from a pad of this type.

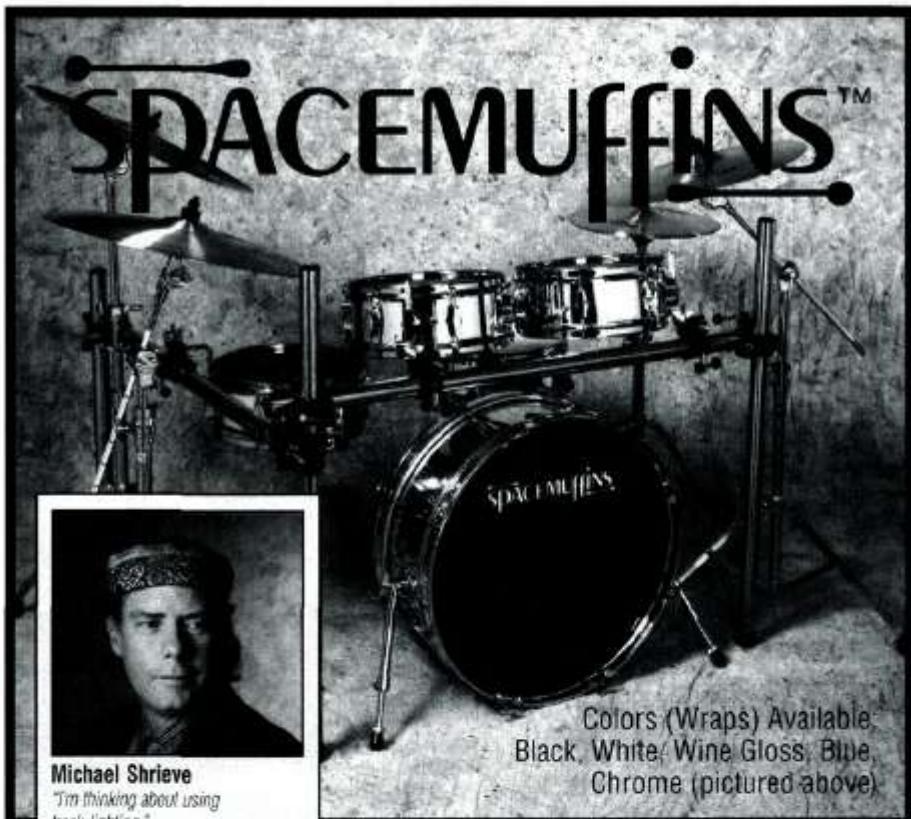
There are a few drawbacks worth mentioning. Although *The Slammer* is marketed as a 10" pad, the playing surface is actually only 7 3/4" across—a full 2 1/4" smaller than the 10", fanned-out bottom. This may or may not be a bother, but the packaging suggests a full 10" playing surface, and that isn't the case. Also, when the pad is played while resting upon a hard surface (such as a table), it doesn't do a very good job of gripping that surface. That is, it "creeps" along. This, too, isn't all *that* unusual for pads of this type, but it is a drawback. *The Slammer* is available without the threaded cymbal stand insert, which I wouldn't recommend for this reason.

Whether or not *The Slammer* is for the individual drummer will depend on his or her needs, and perhaps his or her taste in "art." But when one strips away the various eccentricities, this pad does fulfill its mission: It bounces. At a suggested list price of \$20.95 (\$16.95 for the non-mountable version), it might be an affordable way to boost a beginning drummer's enthusiasm for practicing—or to redecorate the rehearsal room!



Errata

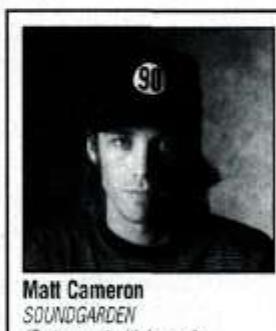
Rick Van Horn's review of the Pearl DR-100 drum rack [February '92 MD] incorrectly stated that the list price of the taller DR-200 version is \$470. Both versions are priced at \$370.



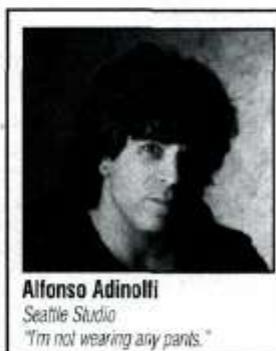
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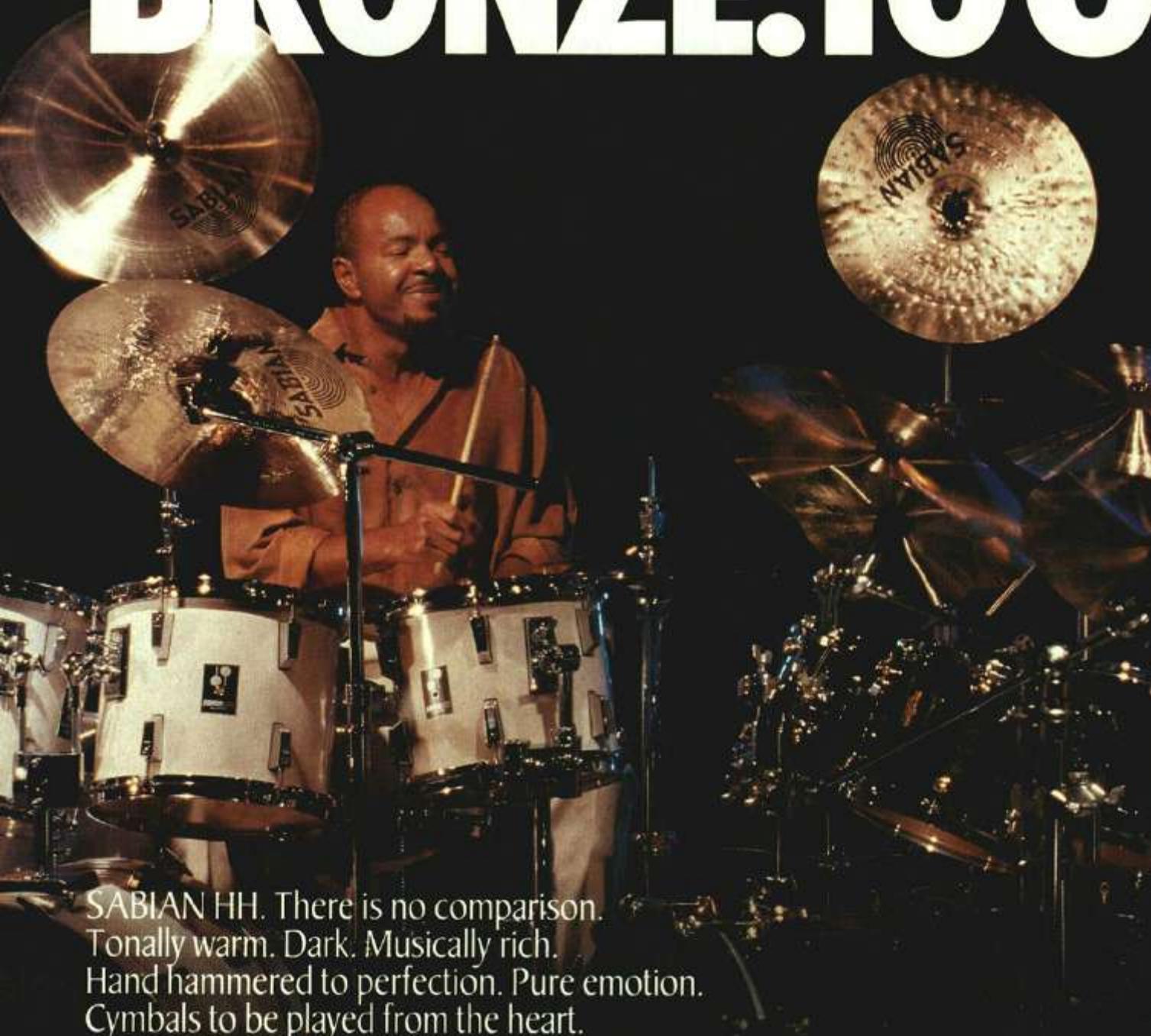
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Double-Bass Problems: Advice From The Pros

The following question has been posed, in similar form, by several drummers over the past few months. We thought it important enough to send to some of today's top double-bass drummers for response.

QI'm a 16-year-old drummer, and I love to solo using double bass. However, sometimes when playing, my feet will suddenly go numb. As a result, I have to stop and wait for my feet to "wake up" again. I also get slight cramps in my calf area. I have tried many tactics, like wearing different shoes (or none at all). I even changed the way I use my feet. Of course, then I wasn't able to do the techniques that I had accomplished using my old style. So now I'm without a viable solution, and very frustrated. Can you help me?

Jon Mills
Loveland CO

Gregg Bissonette

I discussed your problem with my personal trainer, Don Nielson, Jr., who's schooled in kinesiology—the study of exercise science. An important clue was the occasional numbness in your calves, which tells us that you get real tense. This will sometimes cause circulation problems—which have a lot to do with numbness. Assuming your problem is circulation, keep in mind that it can be caused by everything from a bad seat to neurological disorders. I play heel up on my toes, but for your situation, try these ideas:

1. Try heel down just before the onset of numbness. This will force you to use your calves fully, and possibly increase lower-leg circulation.
2. Find a slow speed where no numbness occurs and try to increase speed from there without increasing tension.
3. Find short stairs and practice running them—in a comfortable but tightly-crouched position. This will help build stamina, which will reduce tension.

Please remember to use good sense in taking this or any other advice. Consulting a doctor might be a good idea; I would suggest a sports doctor and, possibly in this case, a neurologist. Take care, and keep rockin'!

Simon Phillips

I have never come across the problem of numbness when playing two bass drums. The only thing that would happen to me is that I would get to a certain speed and then have my feet just give out! There's always a limit to how fast you can play. When playing in isolation—that is, practicing—that limit would be low. But when playing in front of an audience with the

adrenaline pumping, the limit would be higher.

From the symptoms you describe, there must be a problem with the blood flow to your feet. Somehow you are restricting that flow when you play. Possible causes might be: sitting too high, being tense while playing, or wearing a tourniquet on each leg! Seriously, as long as you're not wearing stiletto heels or ski boots, it shouldn't make too much difference what shoes you wear.

Whatever the cause, the only advice I can offer is to make sure your approach to playing is relaxed and comfortable to avoid tension. Make sure your kit is set up to you—not you to it. Stool height, snare and tom angles, and cymbal heights and angles are very important—as is the spring tension on your pedals. It's not up to me to say what they should be; everyone is different and a lot of people would disagree with me. I can only say what works for me. For instance, my kick pedals come out of the cardboard box, get one turn of the spring tension knob, and that's it. My hi-hat is tensioned only enough for it to work. I sit at approximately 22" high.

I was talking to Louie Bellson about our different stool heights. He said that he and Buddy Rich always reckoned they sat at the same height as their bass drum, which was 24". Well, if you take into account *their* way of playing (orthodox left-hand grip, snare sloping away from them), then playing matched grip with the snare drum sloping towards you would mean you could sit a bit lower than your bass drum. Although this may sound like a contradiction to my earlier statement about setting the kit up around you, I still think it's important that the kit and you are in proportion and that you look good and balanced when sitting at your kit. Get a friend to take some pictures—or better still borrow a video camera so you can watch what is happening when you play. I find this very instructive.

Ed Shaughnessy

I have helped a number of students with feet and leg problems by changing seat height. Many who experienced cramps were sitting too low. Different heights should be tried for ten minutes each, with vigorous double-bass playing. This should help to determine the most comfortable level.

Joe Franco

I think that the numbness and cramps you are experiencing in your legs and feet is due to the lack of development in these muscles. As you begin to further develop your feet, your cramps will go away. Practice soloing over a double-bass roll and you'll gradually build up your endurance.

If the numbness happens only when you're soloing in a live situation, you're simply tensing up. Try to concentrate on being relaxed when solo time comes. Unfortunately, there are no shortcuts to developing double-bass technique—just lots of practice. Good luck.

Cozy Powell

Forget "shoe changing" or "feet swivelling." It's all down to how you *sit*—simple as that. A few inches lower or higher will put your legs in the right position and stop those screaming calf muscles from screaming. This, in turn, will allow the blood to flow properly, stopping the numbness. Also, try a softer stool, so that the padding doesn't cut into the undersides of your legs and restrict circulation. [Editor's note: *Bicycle-seat-style thrones are excellent in this regard.*]

Louie Bellson

When playing two bass drums, you must totally relax and play slowly at first. Play simple exercises that you would do with the hands. Only increase when it feels comfortable. Whether you play with the heels down or up, *always* relax. *Do not* tighten up. It sounds like you want to anticipate your abilities. Take your time. Play every day. Practice alone, and also play as often as possible with the band. When playing with the band, you learn how to be musical as well as how to develop your technique.

Larrie Londin

You don't have to be old to have poor circulation. Check that out first. If that's not it, check how you are sitting (how high or low, depending on your leg length) and on what you are sitting. The edge of your seat could be cutting off your circulation. If you are wearing tied shoes, they could be tied too tightly. Sometimes factors that are as simple as that are overlooked simply because they are so simple.

Dom Famularo

Feet going numb is usually a sign of lack of blood flowing into that area of your body. This is caused by tension in your ankles, calves, and/or thigh areas. Tension slows down the flow of blood, which is the fuel your muscles need to function. First, you must understand that tension starts in your mind. *Relax.* Your brain is telling your feet to tighten.

It also seems like you are overworking certain smaller muscles. You might be using your ankle muscles for powerful playing when you should be using more of your calf or thigh muscles. Practice playing flat-footed (heels down) to further stretch and strengthen your ankle muscles. This will make it easier for you to raise your feet to get power, and not sacrifice speed and articulation.

Rod Morgenstein

The reason this kind of thing happens is because the feet are quite a bit more neglected than the hands—in everyday life as well as in drumming. My advice is to give equal billing to your feet in every way possible. When you get on your kit, hold your hands behind your back and spend the first five or ten minutes doing things with your feet that you would normally do with your hands.

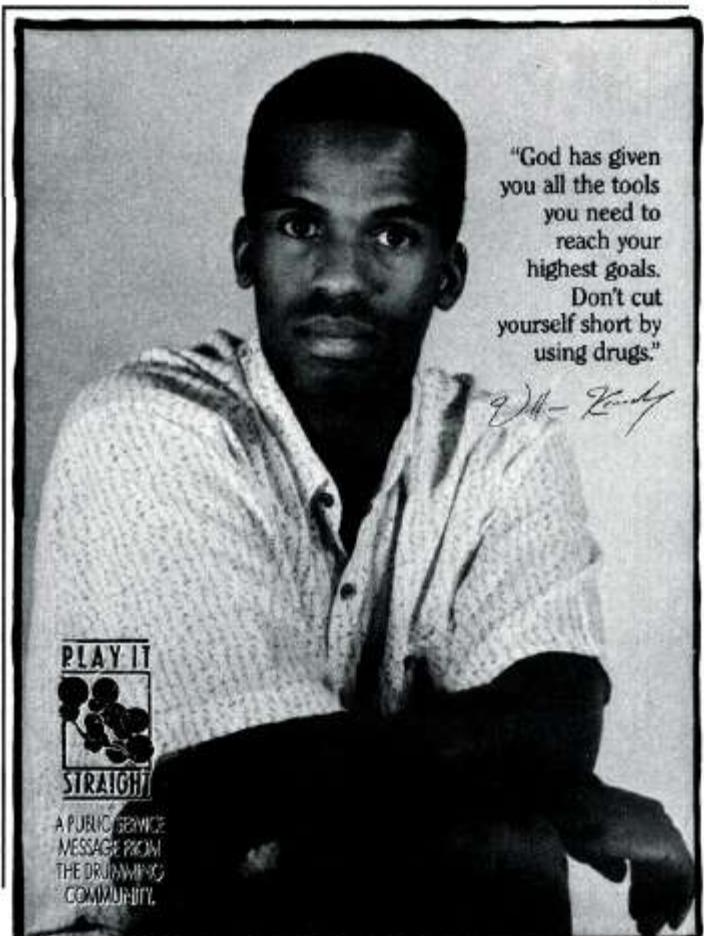
I do better on double-bass when I follow a good exercise program, including running and stretching. When I run, I try to

break up the pace by doing football-type exercises, pretending I'm going through the rows of tires that players run through for flexibility. That makes the feet change directions at a moment's notice. I might also do little zig-zag windsprint routines, to help give the feet some extra dexterity that they're normally not required to have. My book/cassette package entitled *Double Bass Drumming* contains a 15-minute bass-drum aerobics program that might help you in this area.

No matter what the cause, when your feet go numb, you should stop immediately, get up, stretch, and shake your feet out. Don't try to push yourself through this kind of condition; it's an indicator of something that needs attention.

Carmine Appice

There are several things to check, starting with the clothes you're wearing. It's possible that your pants are too tight around your legs, cutting off your circulation. You may want to change the height of your seat, or where you sit on it. Sometimes if you sit back too far, the front edge of the seat cuts under your thighs; I suggest that you sit more toward the front so that your legs hang over the edge. If none of these things work, you should find a drum teacher in your area to sit down with and find a solution. Failing that, make a video of yourself playing, indicating what's happening. Send that to me in care of *Modern Drummer*, and I'll take a look at it and see if there are any other suggestions I can offer.



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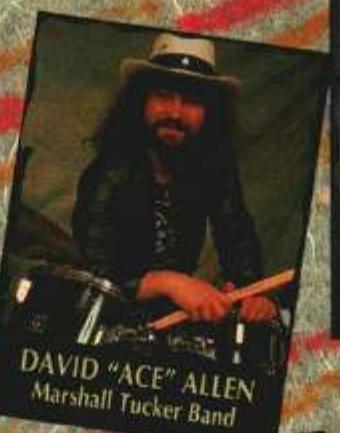
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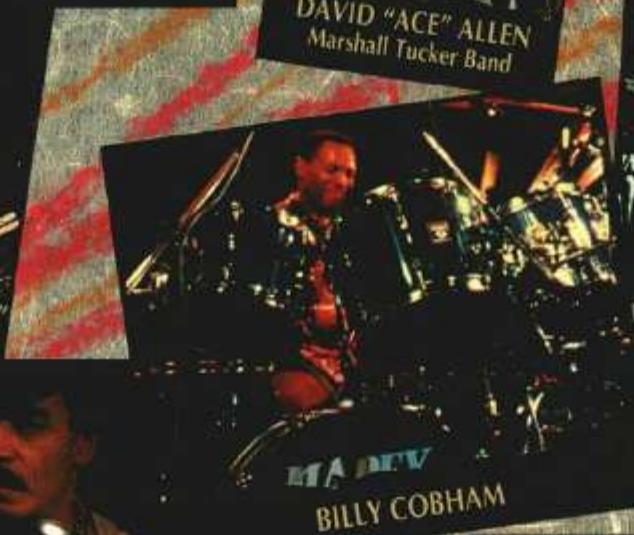
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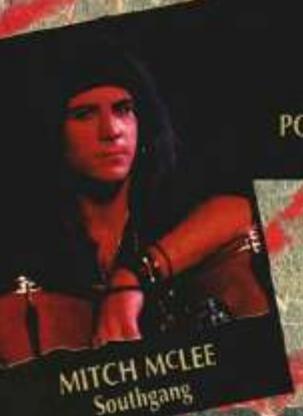
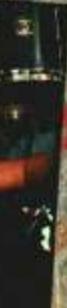
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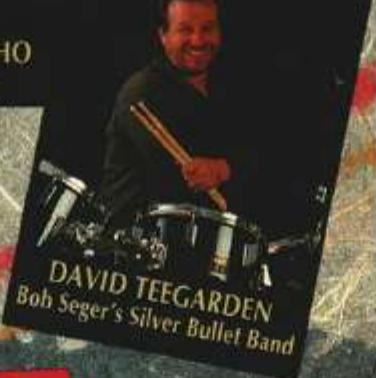


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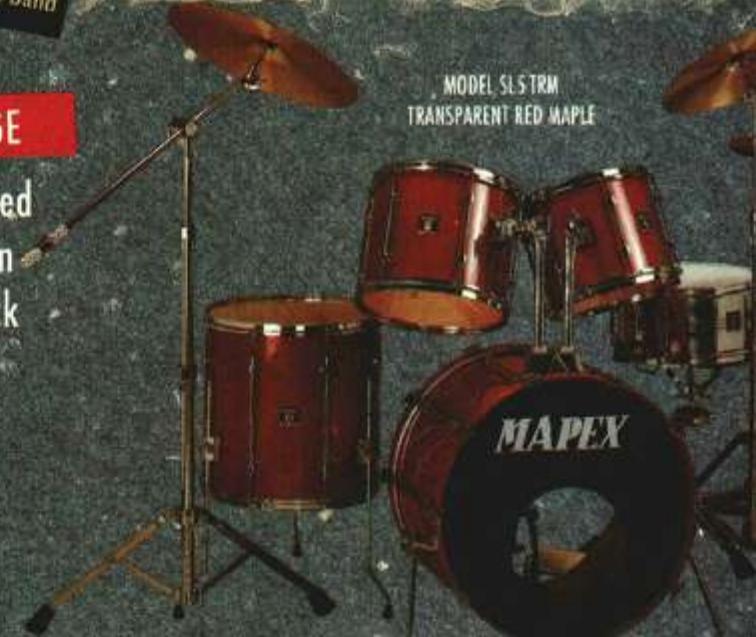
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ELVIN JONES

continued from page 27

of course, Cole Porter wrote a lot of compositions that implied Latin rhythms. So I always wondered what it would feel like to do that myself, as part of what I was supposed to do. Some parts of Latin music are very rigid, as are some aspects of African rhythms. The flexibility comes from the number of people that are playing the rhythm. It is not always synchronized, so that gives it a certain movement that makes it more fluid. When I applied it, I opted for the fluidity rather than the static portion of the rhythms. The focus of Latin music is for people to dance. That's where the fluidity is apparent, and the dance enhances the music, which, in turn, enhances the dance."

Elvin sees a parallel between the way he plays and the way clave holds a Latin band together. "I always try to sustain some kind of continuity with the cymbal. That's where the consistency really is, because we no longer use a strong 4/4 bass beat," he says, stomping his foot loudly on the floor, "or that rigid, up-and-down, 2 and 4 on the hi-hat. So the emphasis is on the consistency of the

tempo and, of course, on the continuity of that cymbal. That provides what would be clave in a Latin orchestra."

According to Elvin, the style of drumming that emerged during his tenure with the Coltrane Quartet was a combination of ideas he'd always had and things the group pulled from him. "I think we all have some innate knowledge of what we would like to do," he explains, "and we have some idea of our abilities. But you can't realize that until the opportunity arises where you can apply your ideas, or where it can be pulled out of you, even if you're not consciously

aware of it. In that band, there was some of both, and I will forever be grateful that it happened to me."

"Ascension": John Coltrane, Ascension (Impulse), recorded in 1965

This album featured the Coltrane Quartet augmented by a number of other musicians, including Freddie Hubbard on trumpet, and Archie Shepp and Pharoah Sanders on saxes. The album opens with a fanfare-like section in which everyone is playing at once, seemingly at will, with no form or time feel

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being evident. But gradually you hear Elvin fighting to establish a tempo, and suddenly he and Coltrane emerge from the cacophony, as if Elvin's ride cymbal were a machete cutting through the jungle.

For the duration of the 40-minute piece, Elvin propels the time in every way imaginable. Sometimes the music sounds very organized, with fairly traditional timekeeping coming from the drumset. Other times, it's a musical free-for-all, with accents exploding from the drums at random—but still with a

sense of forward momentum. At other times, pulsating rolls push the music forward.

"With that kind of composition," Elvin says, "I had to pay very close attention to what was developing. This was the first time this piece had been played. It wasn't conducted, there was no music, there weren't any guides. The only guide was what was happening. So I thought if I could provide some kind of consistent foundation, it would give more impetus and develop some specifics. I was listening to all the people playing, and applying

that cymbal rhythm felt like the right thing to do. Not that it was all that consistent, but the implication was there, and then the form became more realistic.

"Recording this music was a tremendous experience. You felt like you were in a laboratory somewhere, watching someone put the theories of a great mathematician into practice. Here, we were putting into practice the theories of a great artist whose conception came to this point at this time. And fortunately, we were there to support that.

"I can never get away from that word 'support,' because I think it's important that drummers understand what support really means and how significant it is in dealing with artistic endeavor. One should be flexible enough to go with it. It isn't something to fight. It's not a contest. One has to *contribute*. Be conscious of the kind of support that is needed so you can apply it."

Photographer Chuck Stewart took the photos that appear on the sleeve of *Ascension*. In one, Elvin sits in the doorway of a van, smoking a cigarette, looking totally wrung out. He is bare chested, and the veins are standing out on his

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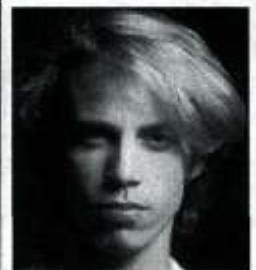
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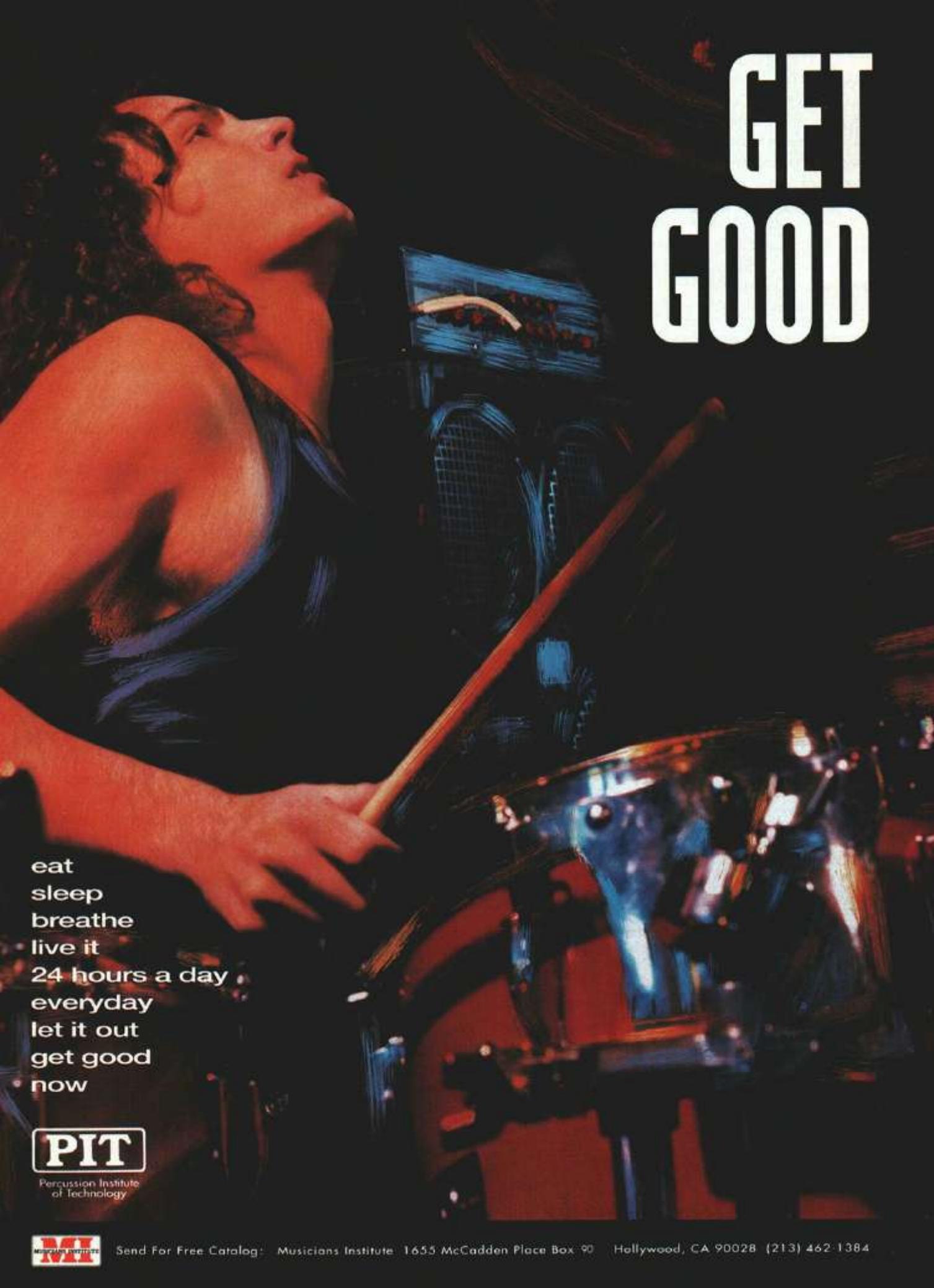
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arms as though he has been working out. Stewart recalls taking that photo immediately after the band had done the first take of the complete composition. Covered with sweat and with steam actually coming off his body, Elvin looked up at Stewart and said, "I hope John doesn't want us to do that again." No sooner had he said that when Coltrane came outside and announced, "We're going to do another take." Stewart remembers Elvin playing even more intensely on the sec-

ond take than he had on the first.

"I remember another occasion like that," Elvin says. "We were on tour in Europe, and we took a train from somewhere in Germany to Milan. The train was late, people who were waiting for the concert were getting restless, and the organizer of the concert was very nervous. He said, 'We just don't have time for an intermission, so can you play two shows one after the other?' So we did, and later he said that the second concert

was stronger than the first.

"Fatigue is only part of being human. Of course you're going to be tired. If you work hard, you get tired. But that doesn't mean that your enthusiasm for what you do is gone. You just need a few deep breaths, and that's all it is, if the commitment is sincere."

"Keiko's Birthday March": Elvin Jones Trio, *Puttin' It Together* (Blue Note), recorded 1967

After leaving the Coltrane group, Elvin formed his own trio, with Joe Farrell on saxophone (and piccolo, on this cut) and Jimmy Garrison on bass. "Keiko's Birthday March" starts off with a military sounding snare drum solo, which concludes with the damndest roll-off I've ever heard. During the A sections of the tune, Elvin plays straight-ahead, but returns to the military-style drumming on the B sections. The drumming is very busy and energetic throughout the track, but with the only other instruments being bass and piccolo, there is plenty of room for Elvin to play without crowding anyone else out.

"That was my debut on Blue Note records," Elvin says as the tune ends. "I remember asking Joe Farrell, 'Have you got a piccolo?' He said, 'Of course I've got a piccolo.' I said, 'Can you play it?'" Elvin mimes giving Farrell an accusing look, then cracks up. "I was thinking about those Scots bands with the pipes and drums. I wish I could have gotten a bagpipe player for that tune; it would have been even better," Elvin laughs. "But I've always loved the sound of the piccolo. It doesn't matter what the dynamics are, the piccolo pierces through everything. If you can hear it with 16 field drums and a marching band, you can certainly hear it with a trio."

"I enjoyed the idea of being able to balance dynamically against a piccolo and an unamplified bass violin. I always felt that if you can't hear everyone else, then you're too loud. This is not a balance from the control room. This is a balance you have with your ears, without headphones or anything else. You have to *hear* it. Then you can realistically adjust dynamically. You know, the drums are a

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powerful instrument. You can *swamp* everybody if you want. If you don't like a guy, you can say, 'Well, I'll just drown this sonofabitch *out*.' Elvin mimes bashing away on a ride cymbal with a fierce sneer on his face, then cracks up. "You can do that easily enough. But the point is to try to have control over what you're doing, and I think we accomplished it on that album."

The whole album has a good blend of spontaneity and polish. It doesn't sound

as loose as a lot of jazz records where the musicians are playing the compositions for the first time, but it doesn't sound stale, either. "We had played that music many times," Elvin confirms. "I remember when I played in Tyree Glenn's band, we would play what we considered corny tunes, like 'Volare.' We could play a piece every night for a year, but every time we'd play it, he would say, 'Once more, with feeling.' I think there's a lesson there we can all learn from, because if

you ever forget that little phrase, you've lost touch with what you're supposed to be doing. So that's how I feel about that album. We had played that music many times, and we played it 'once more, with great *feeling*.'

And where did that military technique come from? "From the military. I started in high school band. I was the drum major at one point. We all learned to twirl and lead the band. So I didn't have any problems in the Army band, because I already knew how to march, and I *liked* it. I *loved* to play John Philip Sousa marches and listen to that big brass section. We had a concert band as well as a marching band, and it was a fulfilling experience at that point in my life. I was 18 years old, for cryin' out loud. I didn't know *anything*, but I learned. And fortunately there were men who had been in the Army band for 40 or 50 years. So I had that association with trained musicians."

Elvin apparently learned more than rudiments in the Army band. During his PAS clinic, someone asked him how he developed his feel for swing. "I was in



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the Army for three years, marching," Elvin replied. "I think if you march a few miles, you'll learn a *lot* about rhythm and swing."

"Summertime": Elvin Jones and Richard Davis, *Heavy Sounds* (Impulse), recorded 1968

Consisting only of acoustic bass and drums, "Summertime" is unique in Elvin's large body of recorded work. As

Richard Davis plays the melody on bowed bass, Elvin accompanies him with timpani mallets on toms and cymbals, creating colors more than marking time. During Davis's improvised solo, Elvin maintains a steady pulse with brushes, offering a dramatic contrast of timbre. For his own solo, Elvin returns to the mallets, building to a thunderous climax before Davis reprises the melody, with Elvin's toms and cymbals providing gentle punctuation. Elvin's tom rolls often

recall Berlioz's use of timpani in *Symphonie Fantastique* to suggest an approaching thunderstorm.

Listening to the track, Elvin looks especially peaceful and meditative. When it ends, he says, "Richard Davis is such a virtuoso on this. I was just reacting to what he was doing. This is one of my favorites.

"First of all," Elvin explains, "that particular album was just pure coincidence. We were supposed to do a trio recording with Larry Coryell, but he became ill and had to cancel. Richard and I had already arrived at the studio, so we were just fooling around. I had never heard Richard use the bow before, and I was mesmerized by his virtuosity. And then the producer said, 'Do that again. I'm going to record it.'

"I was trying to apply the theory of contrast within the different components of the drumset, but staying within the context of the drumset being a single instrument. Playing that piece was a wonderful experience for me, because I'd never played a duet where we were both just visualizing the form in our

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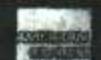
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minds and following one another through all these passages. So it gave me a great deal of excitement, but still a feeling of serenity. I remember it was raining like cats and dogs outside in New York, and here we were with all this serenity within the studio. It seemed we were completely alone in the universe, just the two of us, and playing this music was all that really mattered."

"Three Card Molly": Elvin Jones, *Genesis* (Blue Note), recorded 1971

This album featured a somewhat larger band than usual for Elvin, with three saxophonists—Dave Liebman, Joe Farrell, and Frank Foster—along with Gene Perla's bass and Elvin's drums. As was often the case in Elvin's bands, there was no piano or guitar to supply chordal harmony, giving a very open sound to the music and allowing the maximum space

for interplay.

Elvin takes full use of that space while backing each of the soloists, with his snare, toms, and bass drum providing most of the propulsion, and the cymbals used more for color. The drum solo follows logically from that, with cascading rolls and furious triplets around the kit. With many of Elvin's solos, you can clearly follow the structure of the tune, but others—such as this one—are more devoted to pure sound and intensity.

"The whole idea behind that piece," Elvin recalls, "was that game where you find the pea under the walnut shell, or you find one red card out of three cards after they've been shuffled around. So my concept for the drum solo was to give a musical image of that game of Three Card Monty, only I called it 'Three Card Molly.'"

That song evokes a specific memory for Jones. "On my first trip to Europe, we went over on the USS Stockholm, and I was *broke*, as usual," he laughs. "I met this fellow in the bar, and he had just struck oil in Venezuela, and he was going back to Copenhagen with all this dough. So, just friendly, I said, 'Let's play some cards for the drinks,'" Elvin says, with a wide, spider-to-the-fly smile. "So we got these cards, and I didn't know how to do it all that well, but I managed to twist them around so he couldn't find the red one. He was already half-drunk, anyway. Consequently, he'd meet me in the bar every day and say, 'Let's play that game again.'"

"So that's the memory that piece evokes. The version we play now is much different. That recording was done with sort of a pick-up group. They were all excellent musicians, but they didn't understand the concept. I suppose I didn't explain it clearly enough. But it was still a good experience. I got a chance to play a lot of crazy things in the drum solo, and still adhere to the compositional form without getting too abstract. I understand better now than I did then that not everyone knows how to follow a drum solo. Sometimes one has to use devices to bring the group back together. My device at that particular time was a roll and vigorous nodding of the head," he laughs.

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Does Elvin sing the melody of the composition to himself when he solos? "Well," he answers, "I *hear* the tune. I'll never appear at the Metropolitan Opera as a singer, that's guaranteed. But I can hear it in my mind, and I try to follow it that way, so at least I know where I am at any point in the composition. Of course, this has to be reflected in what the solo is stating, whether it be realistic or abstract, in tempo or out of tempo. It doesn't matter, as long as the time frame is accurate. Then one can pick up from any portion of the composition and reestablish the continuity."

If Elvin isn't singing the melody, then what are those vocal sounds he makes when he is playing? "I don't know why I still do that," he says, "but I know how it started. When I learned to read music, I didn't have a teacher. I bought the Paul Yoder book one morning, and when I went to school the next day I knew the whole book. But when I first looked at it, I couldn't tell what was an 8th, what was a 16th, and so on, and I couldn't tell the notes from the rests. When I finally realized that some of them were rests, I would hit the notes and go 'uuuhh' on the rests.

"Not that there are any rests particularly involved with the way I play now, but I sort of grunt out certain accents of the melodies or ends of phrases or things like that. I'm not the only example. Oscar Peterson, Slam Stewart...! heard Art Blakey grunting. A lot of guys do it, but I guess my mouth is closer to the microphone than theirs, and it comes out on my records and everything else. I've gotten chastised a lot for that by my brother Hank. He's always saying, 'What the hell are you *grunting* for? SHUT UP!"

"Little Lady": Elvin Jones Jazz Machine, *Rememberance* (PA USA-Pausa), recorded 1978

This composition, written by saxophonist Pat La Barbera, is in a moderate 3/4, with Elvin giving a slight Latin flavor to his timekeeping by alternating cross-stick accents on the snare with tom-tom hits. On the short bridge section of the tune, Elvin changes color and mood with aggressive tom rolls. Throughout the

solos, one can always follow the structure of the tune just by listening to Elvin.

"One has to know the composition thoroughly," Elvin says of his ability to reflect the form. "It's a prerequisite if you are going to make any sense out of a composition. What has to be done in support of a piano or guitar or saxophone is the same as what has to be done in the drum solo. There is no part of the drum-set that should be neglected in broadening the scope, changing the color, and

altering the dynamic projection in order to adhere to the mode the music is based on. This is the best way to bring out the full potential of the music. You can listen to a song like that until the record wears out. It will always be interesting; there will always be something you can hear. That's what it is all about."

continued on next page

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**"Who Does She Hope To Be?":
Sonny Sharrock, *Ask The Ages*
(Axiom), recorded 1990**

Compared to the albums Elvin made with John Coltrane, some of his later recordings have seemed a bit subdued, as if he couldn't completely let go for fear of overpowering the people he was playing with. But on this recent album by guitarist Sonny Sharrock (which also features saxophonist Pharoah Sanders), Elvin doesn't seem to be holding back at all. Everyone in the band is up to his level of intensity, and all of the musicians sound inspired by each other. Elvin cer-

tainly was.

"I hadn't seen Sonny in 25 years," he says. "To be honest, I was surprised and impressed by Sonny's command of his instrument now, because when I knew him before, it was very frustrating to hear him play. But he has gained the kind of maturity that we all wish for—at least those of us who are committed to the music with our lives. And Pharoah Sanders also made a tremendous contribution. I enjoyed the session, and had a great feeling of accomplishment."

Brush playing has always been an important part of Elvin's style. Like most

drummers, he often pulls them out for ballads, as he did for "Who Does She Hope To Be?" on this album. But even in the midst of a soft background he is likely to smack a loud rimshot here and there or smash hell out of a cymbal. On this particular cut, he really digs in, giving the brushes a somewhat sinister sound, like the hissing of a snake.

"Brushes are the one component of the drumset that can be used no matter what the dynamic of the composition is," says Elvin, "and no matter what the instrumentation. The range is unlimited. Sonny Sharrock is a very powerful player, but brushes in that context is like the piccolo cutting through a marching band. No one had any difficulty feeling or hearing what I was doing. It was all very well balanced."

"You can make brushes sound like sticks if you want to. The drums can certainly take it, so when it's time to do something like that, just do it! What you have in your hand at the moment shouldn't have anything to do with it. You can get the same dynamics with a brush or a stick or a mallet. It's just a different *texture* of sound. So that's the whole point. A drummer should choose the

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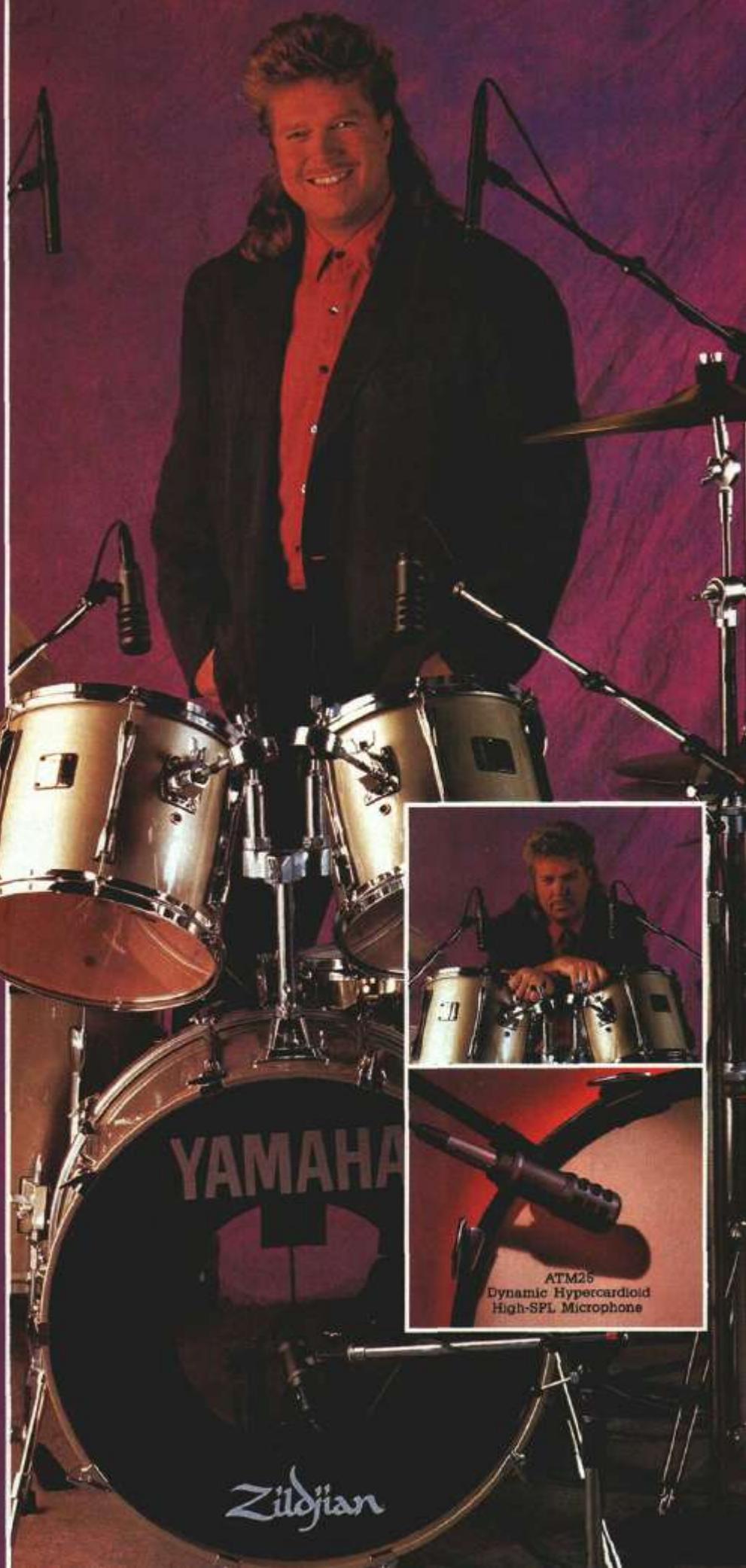
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texture he feels is appropriate, and not limit himself to one thing. I think it's great fun to manipulate the instrument that way, by trying different things and exploring all the possibilities. That can give one a great deal of gratification and self-confidence. I know that when I'm playing, I feel all things are possible. But it depends on the player's ability to control the instrument, and that's what requires study. You have to practice. It all goes back to that."

"Elveen": Wynton Marsalis, Thick In The South (Columbia), recorded 1991

This slow blues is the type of tune most drummers would use brushes on, but Elvin plays it with sticks, putting a tremendous amount of space between his notes while still maintaining a definite feeling of groove. Playing spacious within a slow time feel is not the kind of thing that makes people take notice of a drummer. Certainly, when talking of Elvin Jones, other aspects of his playing come to mind first. But his ability to provide forward momentum within the slowest of tempos without sounding as if he's pushing against the

time is one of his most impressive—and most overlooked—talents.

"As far as that particular tune," he says, "I'm grateful to a lot of men who have had me in their bands for giving me some insight into that type of composition, so that I don't get frustrated, or flustered, or lost. That particular piece has a lot of syncopation involved in the melody, but it's just a matter of keeping the original tempo. That's what a drummer is supposed to do: keep the time. If you can do something else besides that, fine. That's another contribution. But the time is essential. That is non-negotiable. So when one bears that in mind, then it really doesn't matter if the tempo is slow or fast or medium."

"What's essential is the continuity—the consistency of the tempo. And applying all the other principles: knowing the melody line, knowing the composition, and having a feeling for the people who are playing with you. It's not a battle; it's a mesh—a coming together. It's not fighting; it's hugging each other."

"It's like tying up a package of Valentine candy," Elvin adds with a big smile, "and giving it to your mother."

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1 2 3 4 5 6 7 8 9 10 11

1 2 1 2 1 2 3 1 2 1 2

The measure was subdivided 2, 2, 3, 2, 2. It took me a minute to get comfortable with this because I didn't have a lot of experience playing in odd meters. I found that what and how we learn can be quite backwards sometimes. For instance, I'm much more comfortable playing odd meters over 4/4. After playing the actual 11/8 for a while (and after I got accustomed to the sound and feel of it), I decided it was not really 11/8 but just a sideways 4/4! (p.s.: Don't forget the sound levels!)

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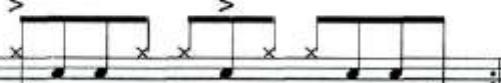
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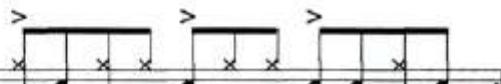
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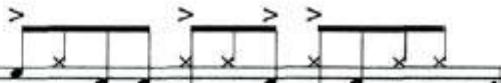
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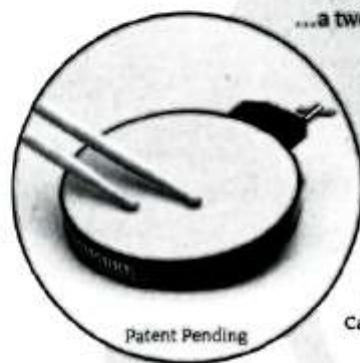
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WILLIE ORNELAS

continued from page 35

exchange phone numbers. Doing that, I met David Foster. He had a band called Skylark, and I ended up playing with

them. Through him, I met other musicians like Jay Graydon and Larry Carlton, and they had started doing a bunch of prime sessions.

When I first came out to Los Angeles, a friend of mine in Houston told me to

call Mike Post. I called him when I was working with Sonny & Cher, and he was using John Guerin and Jim Gordon. At that time, he was just a record producer. He had already done "Classical Gas" and "What Condition My Condition Is In," so he had a name. He was the first person who said, "I can't give you any work right now, but keep calling me." Every time I would get back in from a tour, I would call him. Finally, one day he called me and said, "I'm actually embarrassed to ask you to do this, but would you like to do a \$25 demo?" I said sure. I had a set of Blaemier drums with fiberglass shells. They were all concert toms. When he used me on the demo, he really liked the sound of my drums, so he started using me on different things.

Then he told me about a TV show called *The Rockford Files*, which he was going to be doing the music for, and he wanted to know if I thought I could read well enough to do it. I told him I thought I could, but he asked me to come and listen to the first taping of the show. So I went and sat behind the drummer and watched as the music went by. After the date, Mike asked if I thought I could do it, and I said yes. He called me for the next session, and that was when my TV recording career began, which was 17 years ago.

Mike was the first person who really believed in me and recommended me for



Philippe Allaert
(Victor Lazlo, *Vaya Con Dios*)

things, like my first album project, which was a Dean Martin album. It was all brushes, so talk about culture shock—from funk to brushes. It was all old standards, but I didn't care—it was a studio session for me. Mike's been very good to me. He's probably the most successful TV writer out there.

RF: Since you ended up playing such a different type of music than what you played in your formative years, what do you think actually prepared you for doing TV recording?

WO: When I first moved out here and I was doing Sonny & Cher, I studied with Chuck Fiores for a few months, trying to prepare myself for their TV show. He brought to my attention that reading for TV is different than just reading music. You're not playing a song or four- or eight-bar phrases. A lot of the reading was geared to fit what was on the screen, and if the image on the screen changed in the middle of the bar, then the music had to change in the middle of that bar. So there would be odd-time bars. But the music is still supposed to sound continuous, like it has a flow. You might be playing 4/4 and then get a measure of 3/8, and then a measure of 2/4. He would write things for me like that.

RF: How do you make something choppy seem like it's flowing?

WO: Use big ears. I try my best to not pay attention to the fact that it's in an

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odd time, I try to *listen* more than anything else. Sometimes, even though it's written funny, it can still sound like music.

RF: What's the hardest part of the gig for you?

WO: Keeping my place. Sometimes they'll write a chart where the first two bars are the rhythm and the rest of the chart is all repeats. It's hard not to get lost.

RF: What else is hard?

WO: Sometimes it's hard if a composer has to change the chart on the spot, and the chart gets real chopped up. Keeping my place through those things can be difficult.

You usually don't get a lot of real hard reading. Sometimes you do and you have to say, "Give me a second and let me look at this." Then you have to go back to the basics and figure it out mathematically. If it's 12/8, you have to think, "Okay, an 8th note gets one beat," and so on and so forth. Once you have it figured out, it's fine.

RF: Do you have to stay rigid to the chart, or are you able to throw in little colorations of your own?

WO: I usually do. I like to do that, and most composers don't mind if you do. Most composers will say it's just a road map and it's up to us to do whatever we want with it. If they want you to play something specific, they'll tell you they want exactly what's written. Usually you can tell what they want by what's written.

RF: You've been involved with session work long enough now to have witnessed the effects of new technology on the

scene. How has technology changed the amount of work out there?

WO: Computers and drum machines put a real big dent into demo and film work. Demo work is gone, but I think computers are doing that pretty much to film drumming. There are a lot of people just deciding to keep the money for themselves and not hire other musicians.

RF: Do you have a very extensive rack?

WO: Yes. Ron Aston put a rack together for me that I use occasionally. I don't use it as much as I thought I would, though. I don't really get called to program; I've never really tried to get those gigs. I would rather physically play it. The only reason that I'm in this business is because I enjoy playing. I'm not crazy about just figuring it out mathematically. I'd rather feel it, even if it's corny.

RF: Is working in the TV and film genre extraordinarily political?

WO: I think historically it has been. In the past there were quite a few cliques of people who did pretty much all the work. I like to call it "an industry of relationships."

RF: Are you a real social animal?

WO: No, I'm not. I'm not good at it, to be honest with you. Jay Graydon, Larry Carlton, and David Foster tried to hip me to that in the beginning. Jay Graydon is so good at it—he said it's just part of his personality. I found it real difficult to do, though. They also told me that it wasn't a good idea to tell anybody I wasn't working. You can't call guys and say, "Hey, I'm not working, I need work." You always have to make them think you're doing something.

So in that respect, you do have to learn those little tricks. The other thing they told me was, when you go on the road, never leave a message on the service that you're on the road. Always say that you're in New York doing an album. If a contractor calls you for work, if you're in New York doing an album, they'll assume you're going to come back when you finish that album. But if you're on the road, you're on the road for the rest of your life. I was thankful for them telling me these things.

RF: So why did you go on the road with Loggins & Messina back when you were just breaking into the studio?

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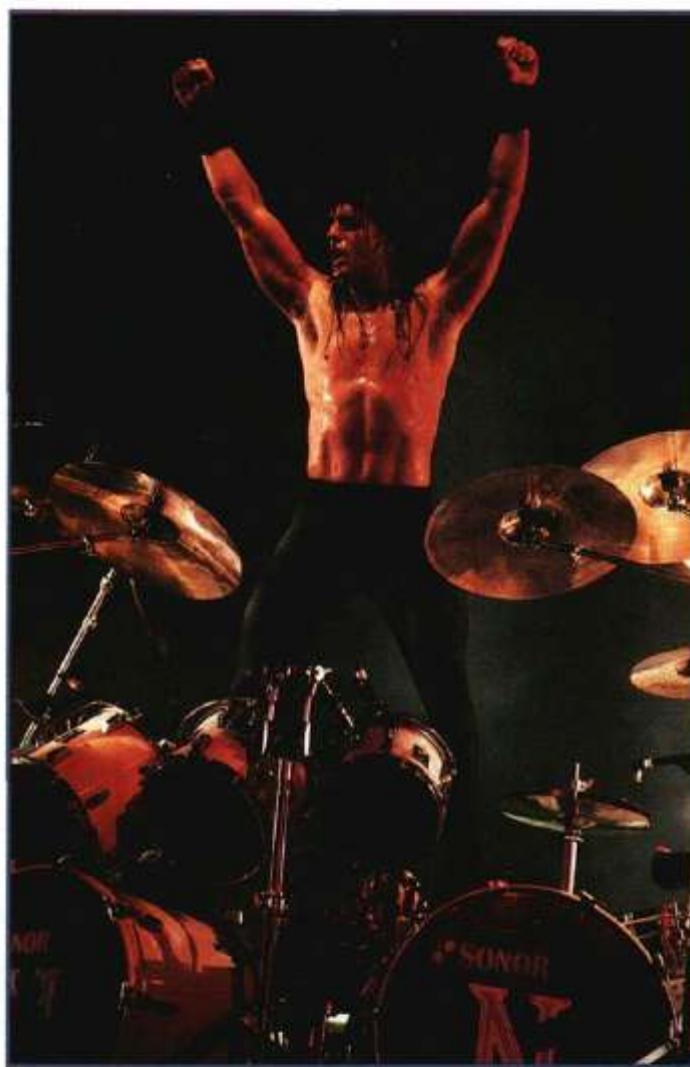
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WO: I wanted to buy a house at that time. Besides recording, I was touring with Tony Orlando & Dawn, who only went out on weekends. I was able to save enough money to buy my home. A keyboard player who was visiting David Foster wanted to audition for Loggins & Messina. David didn't want to take him, but they needed a drummer as well, so he called me and said, "Loggins & Messina need a drummer. Why don't you go try out and take my friend with you?" So I did. I went there to see if I could get the gig, just for the hell of it. I had never listened to their music before, outside of "Your Mama Don't Dance." Thank God Jim Messina played the song we were going to be playing, so I had an idea. If he had just started calling out titles, I would have been lost.

I remember doing an audition for Van Morrison when I first got to town. I really didn't know anything but his hits. Van had been trying guys out all day long and was not in the mood to talk or anything. He expected you to know the song, and if you didn't, it was, "Next." It was not a pretty experience. So I suggest you get as much information as possible *before* you

go to an audition. Try to find out what songs you'll be playing, buy the records, and get familiar with them. Not everyone will be like Jim Messina and play the song first.

So anyway, I got the gig. Actually, I was going to pass on it because I thought I could make more money doing Tony's job. But I was able to work something out with Loggins & Messina where they gave me a healthy advance. With that I was able to put the down payment on my house. They were responsible for actually buying my first and second houses. I'll never forget Kenny saying to me, "All this time I thought the most expensive thing I had was my car, but I just found out what we did for you!" At the end of that gig, Kenny offered me his solo gig, but I was really starting to do quite a bit of studio work, which was more of what I wanted to do.

RF: How did the studio work build with your being out of town on tour?

WO: It just did. With Loggins & Messina, we would go out for ten days and then come back for ten days.

RF: Being a live drummer also, how did your approach differ in the studio? What

things were solely studio-related?

WO: In the studio, I didn't play as busy as I did when I was playing live. When you're playing live, you can throw in a lot of little flavorings that you can't in the studio. I was being called for things like Tom Jones and Helen Reddy albums anyway, which were pretty straight. I wasn't getting called for the kinds of things Harvey [Mason] was getting called for.

RF: Since you loved funk so much, was there ever a sense of frustration doing gigs like Helen Reddy?

WO: There's been a sense of frustration for a long time. Before Funk Attack, the only other time I was playing music that I *really* enjoyed playing was with Al Jarreau in 1980, which were the best and worst moments of my life. It was my best because of the music, which was very hip. Al walked up to me and said, "Willie, if at any point in any song you hear something or someplace you want to go to, then go, it's okay. Not only will I go with you, but I'll kick your ass once I get there." It was very free, and I could really play.

But my worst moment was during the

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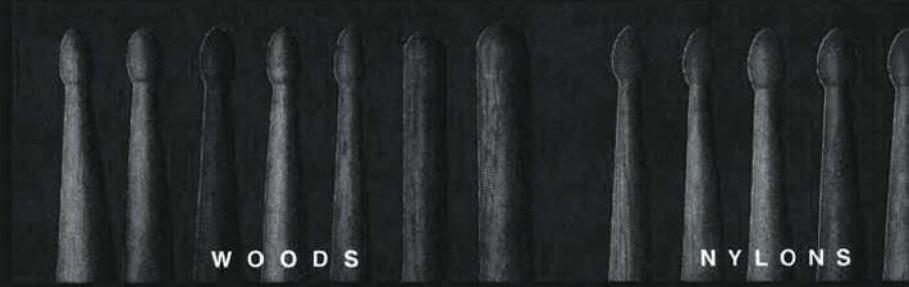
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second week of a six-week tour in Europe. We were playing the song "Spain," which is a frenzied samba, and right in the middle of it, my right arm came down and wouldn't go back up. I had a serious muscle spasm of some sort. It felt like my shoulder went out of joint, but it was a muscle spasm. The muscle had decided not to work anymore. I had to finish the tour, so it was at that point that I really did a lot of damage to all the muscles, from the back of my head down to my hip. It progressively started feeling horrible. I was in extreme pain and I couldn't play. I ended up actually having to leave him in Baltimore when we started doing the U.S. tour. I didn't play after that for almost two years.

RF: What did you do with all your accounts for two years?

WO: I called them and told them not to call me for work. It was very scary. When I talk to guys now, I tell them I was just like them, where my body would always do what I wanted it to. If I had to go for a lick, I could do it. At a certain point, though, I had really pushed it, because I was working a lot and I had the stress of

going through a divorce. Playing drums is a sport, and my body was telling me I had to cool my jets. I had to go through rehabilitation and the whole deal. I had to wait for the muscles that had been in severe spasm to heal. And I really thought my career was over. But I ran into a very hip chiropractor who was able to find out what was wrong with me.

I had done absolutely no work for almost two years, and then I decided I'd call some people. I called Mike Post and a few other friends and said, "I think I'd like to start doing some work." Mike had always told me that if I wanted to work, I should call him. The following week, I had eight sessions and I dove right back into it. Mike helped immensely. I still had some building back up to do in my playing, where I'd go for licks and couldn't do them. It was a slow process, but it eventually came back. What was real bad was working with good musicians and not being able to play as good as I had played before. I had to grit my teeth.

RF: Certainly now you warm up before playing in a situation like Funk Attack.

WO: Oh, yes. After my body started

healing, I got into yoga, which helped me immensely at that time. I don't do it as much now as I did then. I know you have to keep your muscles stretched. The main thing I do to warm up is stretch my arms, shoulders, trapezius muscles, and back muscles. I don't worry so much about my legs as my forearms and hands. I'll also play on a pad. I'll do some grooves or some open rolls and exercises, so the hands will start to feel loose.

RF: What have been some of your memorable sessions?

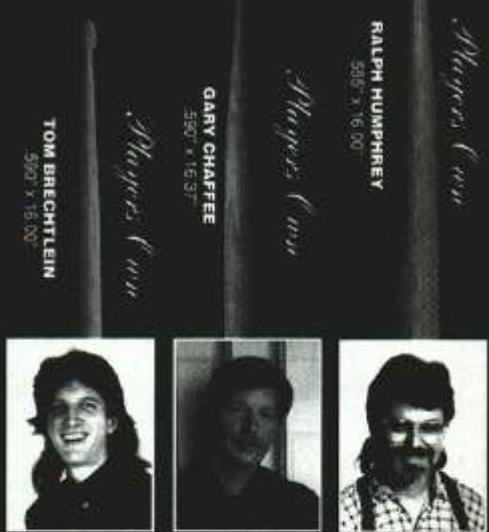
WO: There have been so many. *Hill Street Blues* was good music. There was a point in *Wise Guy* where the lead character was Cuban, and they used me and Alex Acuna on percussion. But I had to play electronic pads with Alex. Mike Post has his own electronic drumkit, which doesn't allow you to play much more than basic parts. But the music was good.

Then there was the time I learned the routine of "you have not made a mistake unless the guy in the booth says you have made a mistake," which was on the theme for *Santa Barbara*. I was on acoustic drums, and Joe Porcaro was on

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Simmons. At the end of the song there was this four-bar figure that was basically a drum fill leading to a big triplet, which ended with another 16th-note drum fill. Before that, there was nothing but a whole page of four-bar repeats. I missed one of the four-bar repeats, so I was four bars ahead and I went into that quarter-note triplet. I ended the song just as I heard Joe Porcaro going into the four-bar fill that I had just played.

When we stopped, I saw the composer look back into the booth and it was, "That's good, next." That was the theme; that's how the show opened. The way that it works is they have a person who sits in the booth, and it's his job to listen. If he hears something on there they don't want to be on there, he says something. If what he heard coming in was okay, then you didn't make a mistake!

RF: But if they hear it after the session, won't they be angry at you for not having said something?

WO: They'll be angry at the guy who is supposed to be listening. But what is a mistake to me is not necessarily a mistake to the entire musical piece. Even if I

played on the wrong beat or started the fill early or late, if it sounded okay within the musical piece, it's alright.

Another memorable session was when I wasn't paid for Tiffany's big hit, "Could've Been." I was in George Tobin's studio working for somebody else, and he came in and said, "I have a demo of a song I really want to present to somebody, but I don't like the drums that are on it. Can I get you to put some drums on it for the hell of it?" I was willing to do it for him, thinking he'd call me for some other work. After I finished, I approached him about filling out a W4 form so I could be paid, and he said, "It's just going to be a demo, come on." That was the last I heard of it. Then I ran into a friend of mine who said, "What do you think of that song with Tiffany? It sold five million records." I said, "What are you talking about?" He said, "Don't you remember that thing we did?" It turned out that the demo I did for George was a master, and he never paid me for it. He misspelled my name on the album, and I never got any other work from him.

RF: Are you sure he knew it was a master?

WO: I'm positive he did. He's just someone with no class. It was #1 in the nation, and I had no idea about it until someone told me.

Then there was the Ray Charles album, *Brother Ray Is At It Again*. I was so excited when I got called to do it, but then when I heard it, it was a letdown. For one thing, Ray works you like a horse. You usually run a song down three times and then start recording. The second or third time should be it. With him, you run it down eight, ten, twelve times—and then you start recording it. Then after about eight or ten takes, he'll change one little thing and the process starts all over again. He really beats it into the ground. Then when you hear the finished product, you don't hear any of those little things that he really worked you for. But I was thrilled doing that session anyway.

RF: Did you do some dates with Michael McDonald?

WO: Well, that's an interesting story. A producer by the name of Rick Jerrard was recording Michael's sister, Kathy. When he called me for the session, he told me that Michael McDonald would

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be on the date, and that he was the guy with the Doobie Brothers. So I was looking forward to doing the session. I walked into the studio, and Michael walked up to me and said, "Hey Willie, what's going on?" It was at that point that I realized that Michael McDonald was a guy named Mike I had been working bars with in Santa Barbara years ago. He was the guy who sang like Joe Cocker in bar bands!

Other strange things have happened. I recently did some sessions with Larry Graham from Graham Central Station. I was doing a clinic down in Long Beach, and during my clinic, I played to a tape of Funk Attack. While I was playing, Larry happened to call the store and could hear me over the phone. He asked the guy, "Who's that?" Larry called me the next day for a job. So you never know how you're going to get work.

RF: What are some of your future goals?

WO: Besides more live playing, I'd like to do more clinics and some teaching. Ralph Humphrey told me a long time ago that he thought it was real important for a drummer to always keep some sort of teaching going on, because it really keeps you in touch. I think he's right.

I'm also writing a book on funk with Tony DeAugustine. I play a bunch of grooves, and he writes them down. He's actually discovered that there is a method to my madness, that I seem to do some things a certain way and have some rules that I stick to—although I'm not aware that I stick to them. I'm trying to do things right now to get me more in touch with drumming than I have been. It's become really important to me to get in touch with why I began to play in the first place.



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Tommy Igoe

Son Of Swing With A Voice Of His Own

■ by Ken Micallef

Six-foot, five-inch New Jerseyite Tommy Igoe epitomizes the term "up & coming." This 21-year-old drummer breaks up his time between his favorite gig—jazz vocal quintet New York Voices—fusion work with Ed Palermo and Michael Zilber, big band work, and squeezing in three or four jingles a month in New York's lucrative commercial market.

Tommy is the son of legendary big-band drummer Sonny Igoe, and consequently has played the drums from age one, guided by his father's knowledge and experience. But having a famous drummer as a dad doesn't mean Tommy has had it easy. Top-40 bands, lounge work, and the occasional rock band paved the way for work with the Glenn Miller Orchestra, Blood, Sweat & Tears, jingles, and finally New York Voices.

On a recent date at the Blue Note in Manhattan, Igoe's tasteful, supportive playing never overshadowed the soaring Voices, while his use of dynamics and interaction with the singers was one of the high points of the performance. Authentic Brazilian grooves, swinging straight time, and gut-level funk were handled with ease by Igoe's long limbs.

We sat down to chat before Igoe left for a world tour with Voices. As we talked, he displayed characteristics common among successful musicians: an easygoing manner, a good sense of humor, a commitment to musicality—and a love of pasta.

KM: How did you land the gig with New York Voices?

TI: I met them while I was on the road with Blood, Sweat & Tears. I was about 18 at the time. That was a great start for me. I'd heard about Voices, and I had the opportunity to check them out at a now-defunct club in Greenwich Village known as Preachers. They also worked clubs like Mikell's, Cafe Jean Lucca, and Jays. They had another drummer at the time. I subbed for the guy once, and they decided to make the change.

The band wasn't signed to a record deal at that point. It was a \$50 jazz gig. I did a rehearsal and a gig, and just jumped in. There was an unmistakable thing about the band; I just knew something was going to happen. Record companies were having bidding wars over the group. They were doing a lot of originals and a couple of Yellowjackets tunes. You couldn't be around that band and not know something was going to happen. They've always sounded good, but they were a lot rawer then. They've really got their shit down at this point.

The Voices are really unlike so many vocal groups I've worked with. The music is very aggressive; it's almost like a



horn band. They have a very instrumental approach. Darmon Meader, one of the vocalists, actually is a saxophone player—not a singer who dabbles in sax, but a real player.

KM: What demands does Voices place on you as a drummer?

TI: Dynamics is the toughest requirement—right up there with being able to play every different style. We play one club after another, and the sound systems vary widely from night to night. That doesn't really matter a lot when you're doing instrumental stuff, but vocalists rely on monitors exclusively. They are singing some incredibly dense harmonies, and they need to really be able to hear themselves. So I have to really chill out on the dynamics end of it.

KM: It must be even tougher in a place like the Blue Note, which is so small and acoustically dead.

TI: The Blue Note was cool. The singers had monitors directly over their heads. So we got to cut loose a little bit. What really does it is low ceilings. The cymbals bounce off the ceiling right into their ears. In that situation, I have to get some lighter sticks out and tape up the cymbals a bit. On the other hand, when we play in a festival situation, we can really go for it.

KM: Vocalists are often temperamental to work with. Is that true in your case?

TI: They're pretty cool. Things can get tense sometimes, if we're on the road or something. But it isn't like they're prima donnas like a lot of singers. They're totally into it. I can throw something in and one of them will acknowledge it with a complimentary look. Or I can throw in something that I know will make them laugh or shake things up, so that it's different every night. The Manhattan Transfer isn't like that at all. They're in front; it's their show. With the Voices, it's like an eight-piece band.

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Darmon is the leader of the band. If anything needs to be said, he says it. We never really rehearse, so there's a really spontaneous feel on stage. There's a lot of improvisation going on within the arrangements. We've developed a trust.

KM: You played a gig with Ed Palermo at Mondo Perso in the Village recently. How does that differ from your playing with Voices?

TI: New York Voices are great, but it's not like a pure instrumental gig where I can really go for it. The music with Ed is a hybrid, anything-goes kind of thing. I get to explore a bit more. Ed's group has some really good players who work a lot around town, and it's good to get together when we can. When I'm in New York I play with a lot of different groups, just to stay busy.

KM: Who else are you working with?

TI: One guy I'm really excited about is Michael Zilber. I'll be doing his next album. Danny Gottlieb played on his first record.

KM: How would you describe his music?

TI: It defies categorization. His compositions are unlike anything I've ever heard. He's really trying to break some new ground. Michael has no preconceived notions of form. For example, he'll use zillions of 17-bar phrases. So I have to really concentrate.

KM: You work quite a bit around New York, but a lot of people have gone to LA., like Weckl, Erskine.... Have you considered the West Coast?

TI: I've thought about it. I don't think there's a lot of work in New York. Take the jingle scene, for instance. Two or three years ago I finally broke into that clique. I was being called by major contractors. "Here we go," I thought, "the ball's going to start rolling." But there just isn't a jingle business anymore. You listen to these older guys tell stories of how they used to turn down 20 dates a week. Can you imagine that? If I can get a few a month, that's really good. Most of the drum stuff on jingles is synthesized; only recently have they started going back to real drums at all.

KM: One hears real drums on some jazz jingles...brushwork and ride cymbal.

TI: And some things they want real hi-hat on. Some of the major clients I've worked for over the past few years have been Miller Lite, Pepsi, and Chevrolet. I've done a lot of Latin Pepsi commercials for the Spanish-speaking market. That's great fun—to play a songo on a jingle! Here we go, baby! The bass is usually synthesized, though. I've only played with a real bass

player on a jingle maybe four or five times. Locally, I've done a Mellon Bank commercial, and sessions for Mazda and *Life* magazine.

KM: How was it to be the new kid on the block on these sessions?

TI: After they found out I could play, everything was really cool. And I'd usually have a friend on the session.

KM: Is that how you got in?

TI: Yes, through a friend's recommendation. My first one was for Little Friskies.

One of the guys I work for, Jerry Alters, has a studio in his home. I just take my *drumKAT* MIDI controller along. I add real hi-hats and cymbals, and that's the kit. Let's face it: For most jingles you're not asked to be very creative. I have one tomorrow, though, where I have to bring a real bass drum and a real snare drum. It's some jazz thing.

KM: So the jingles haven't taken off like you envisioned?

TI: Well, the first-call cats are still the first call: Allan Schwartzberg, Ronnie Zito, and a few others. In the old days these people worked nine to five, from session to session, studio to studio. The whole day would be like that. What a life. There just isn't a business like that anymore. Everything is synthesized now. Luckily, I'm really into electronics, and that has helped me a lot. New York Voices have a heavy electronic setup. A lot of the material is sequenced, and there are a lot of horn lines or percussion tracks where I get the click in my headphones. It's all for funk tunes. There's a lot of responsibility on the drummer's chair in that gig. I have to run the whole computer rig next to me. I hit "start," and it all comes out. I play real percussion on an Akai sampler, a couple of synth units, and a portable Atari computer. And everything is running off the *drumKAT*. Electronics are

great if you don't misuse them. We use them to enhance tunes we do in the band. The *drumKAT* is also a trigger interface, so I trigger from the kit, too.

KM: Getting back to your acoustic drumming, your sambas sound very authentic.

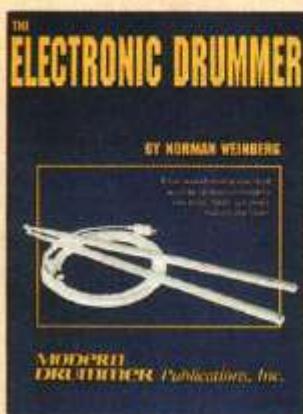
TI: I took a lesson with Portinho. And I love Airto; he's a hero of mine. I saw him once, taking a solo on the caxixi—one of those shaker instruments—all by himself, in 7. The groove was so strong; I was screaming my brains out. So I went to the source. When I wanted to learn Brazilian, I went to the Brazil-

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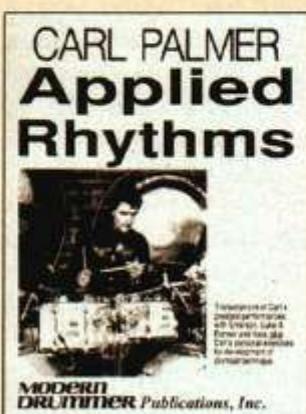
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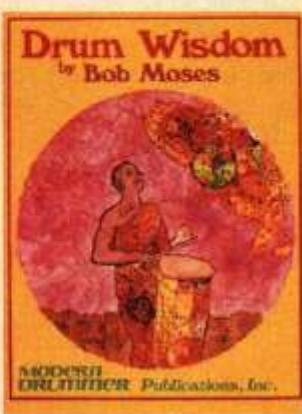
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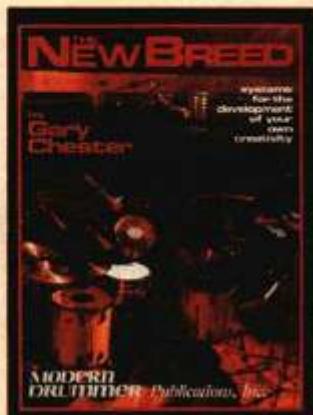
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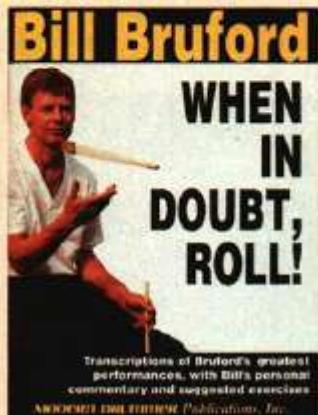
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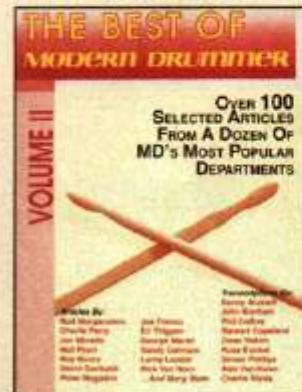
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ians. Portinho really opened my eyes. He has one of the most beautiful right hands I've ever seen. He can play 16th notes all night long, effortlessly. The whole Brazilian approach to samba is so different. I play heel-down on sambas. That gives you a rounder sound. I was playing the hi-hat and cymbals too loud; the balance was wrong. Portinho's concept is to make everything the same volume. A wall of sound—sound pockets, as opposed to sound spikes.

KM: What else do you like to work on in your playing?

TI: I work on my independence a lot, and on finding different sounds. On every gig I do, I try to be the best musician I can be for that gig. New York Voices doesn't need Art Blakey behind them. They need a good hard swing, but not so crazy that they can't do their thing. I try to push them to the edge—to the limits of what they can take. I know where the music will start, where it will end, and what to play in the middle. But anything else is totally up for grabs.

One of my other gigs is with Lew Anderson's big band at a place called The Red Blazer II. It's a two-hour gig, and it pays \$15. It makes the \$50 gigs look good. But it's a blast; I love it. Four trumpets, four bones, five saxes—great charts, great players.

KM: Did you play in garage bands growing up?

TI: No. I was doing all-state, regional, and McDonald's tri-

state bands. I was raised in Emerson, New Jersey. I was always playing, because of my father. In the '50s and '60s, my dad was one of the top session players. He was in the CBS and NBC orchestras when all that was happening. He was one of the cats. People all over the world still ask me about him. He made his name with Woody Herman and Benny Goodman. Prior to attending William Paterson College, I was heavily into Buddy Rich, Gadd, and a little bit of Tony. That was it. Rufus Reid [jazz bassist and teacher] took me aside, and made me listen to other people—Elvin, DeJohnette—people I should have been more aware of, and a whole side of playing that I didn't really experience until then.

I was at William Paterson in 1983 when the Glenn Miller band called my dad for a recommendation. He recommended me, and I went—no rehearsal, just sit down and play. I'd never done any road work in my life, but I was ready to go for it. I didn't make any money, which was insulting—but I wouldn't trade that experience for the world. I stayed for five months, until I couldn't stand any more of "In The Mood." What working drummer can hear that song and not get a little bit ill?

I played rock 'n' roll when I got home. After that, I played in a good Top-40 band for about two years, which was really good for me. It made me get my contemporary playing together. I had to work on my feel and tuning. I've worked some scummy



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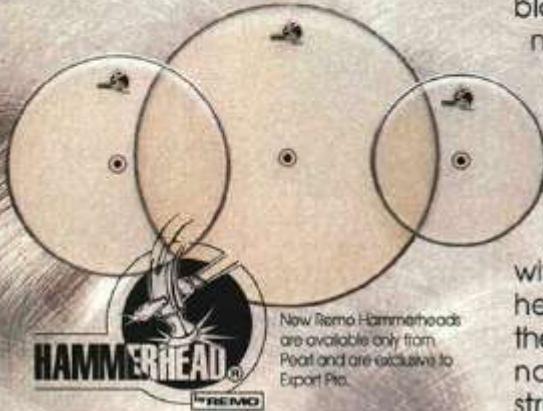
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clubs, too—which makes me more appreciative when I'm playing in front of 10,000 people at an outdoor festival, with people moving stuff for me. I don't take it for granted. It didn't happen overnight. After that I played in some New York heavy rock bands. Then I did a lounge act for a year—a Bobby Short kind of thing—making a steady paycheck. That kind of thing is dying here in New York. Live music is in real trouble in Manhattan.

KM: Then you worked with Blood, Sweat & Tears.

TI: That was both fun and a great learning experience; I'm glad I did it. I was with them for a year. David Clayton Thomas still sings, and he co-owns the name. I left because at that point in my career I was not into playing twenty-year-old tunes in a twenty-year-old style. I almost immediately went to New York Voices. They were making their first album at the time, so I got to play on quite a bit of that. My best playing is on the first album. I've got my own "claim to fame" kind of groove on a track called "Now Or Never."

KM: What about the future?

TI: I'll be working with the resurrected French Toast—the group Gadd and Weckl used to play with. Something else I would really like to do is a major pop gig.



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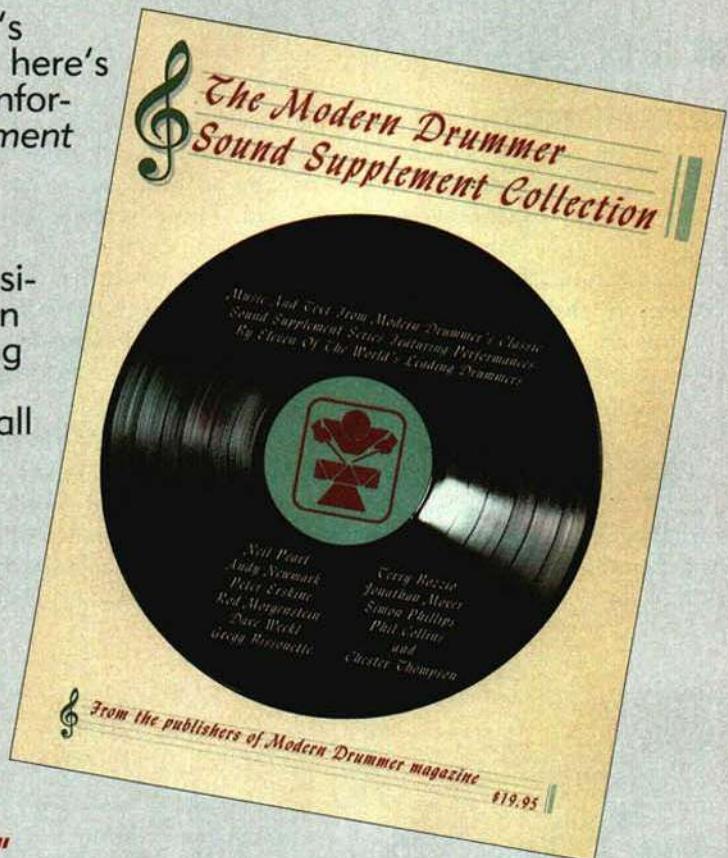
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New Orleans Drumming: Part 3: Specialized Rhythms

by Joey Farris



This is the third and final article in a series on New Orleans drumming. In the first article (March '92 *MD*) we looked at traditional second-line rhythms and variations using rolls, in addition to getting a brief history and basic understanding of the New Orleans concept. In the second (April '92 *MD*), New Orleans funk rhythms were presented. These were contemporary funk grooves with the New Orleans flavor, especially apparent in the bass drum line.

This month we'll explore the specialized rhythms that are used in New Orleans drumming. Included in this category are the New Orleans mambo, slide funk, New Orleans funk samba, and several Carnival rhythms. Carnival or Mardi gras rhythms are played year round. However, they are predominantly used during Mardi gras, and consequently help define the feel of the carnival music. They are just another part of what makes New Orleans music and its drumming style unique.

New Orleans Mambo

These rhythms are unique to New Orleans, and, ironically, don't resemble the mambo rhythms in Latin music. In the following rhythm, the sticking pattern (with rimshots) is critical in order to achieve the authentic sound and feel. Also, as in all of the traditional beats and rhythms, the hi-hat is played in a random manner or not at all. Some of the contemporary players play the hi-hat on the counts of 2 and 4 or on all four counts. Each drummer in this style seems to have a personal way to play the hi-hat with the foot. It depends on the feel desired and the music being played. For this reason the hi-hat is not notated.

New Orleans Funk Samba

In the following rhythm, two of the bass drum notes are circled and labeled optional. This means that both notes are either to be left out or put in to achieve the authentic sound and feel of this rhythm.

$\text{♩} = 84-100$

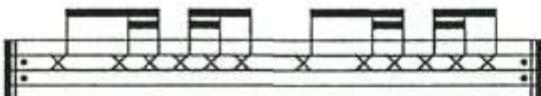
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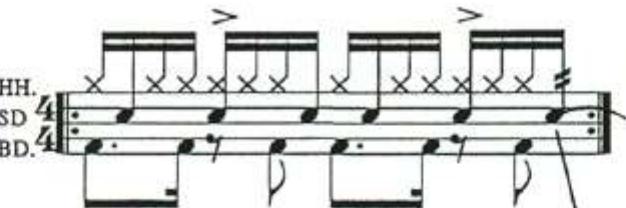
Optional

Slide Funk

Slide funk, so-called because of the one-handed buzz that sort of "slides" into the count of 1, may also be played by substituting an open drag in place of the buzz. Although it is played both ways, most drummers seem to prefer the buzz.

Hi-Hat Rhythm = 

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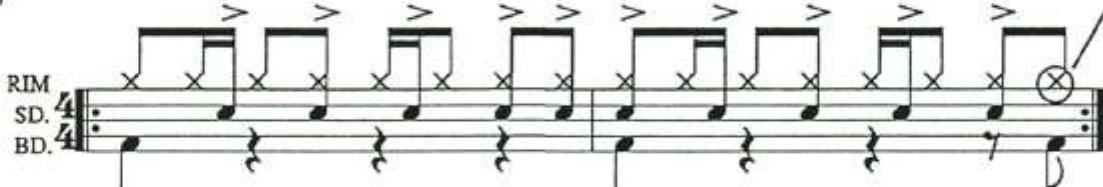
3. 

Buzz with Left Hand

Mardi Gras Calypso

In this rhythm it is traditional for the right hand to play the 8th-note rhythm on the rim or side of the drum. However, it may also be played on the hi-hat, ride cymbal, or bell of the ride cymbal. Again, the hi-hat is played in a random manner or not at all. Some contemporary players play it on all four counts.

$\text{♩} = 126-138$

4.  Optional

Carnival Mambo

In the following rhythm the snare drum is accented on 2 and 4 to produce the backbeat. Play all accents forcefully. Most drummers play the hi-hat on this rhythm on 2 and 4.

$\text{♩} = 116-126$

5. 

Mardi Gras Rumba

In the Mardi Gras rumba, play all of the snare drum accents forcefully in order to achieve the correct feel. The snare drum accents may be played as rimshots. Most drummers play the hi-hat on this rhythm on 2 and 4.

$\text{♩} = 126-132$

6. 

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MATT CAMERON

continued from page 31

on *Louder Than Love*, and that kind of ruined it for me.

MP: Then why did you bother recording it that way in the first place?

MC: It was producer Terry Date's idea, and we were new to the whole major-label scheme of things, recording with a big budget....We just let him take the helm. But I learned and so did he. He didn't like that approach, either; he thought it was a big mistake, too. We used him again for the new record, but it was cool because we did it entirely different this time.

MP: Did it take a lot more time to get your drum tracks down?

MC: No, about ten days. I didn't want to spend months and months doing drum tracks. I was concerned more with the sound than the performances. I wanted to get good performances, but I wanted them to be as live and spontaneous as possible. The sound, though, is what I wanted to spend the most time on.

MP: So you didn't have your parts very well rehearsed?

MC: They were rehearsed, but they weren't second-nature. And there are a couple songs I listen to now that I could have performed better, like the verse part in "Outshined." I'm doing some accenting on the kick drum now that's a little more driving than the part I played on the record. But like I said, I kind of like going in half-prepared and just letting my instincts take over.

MP: Was *Badmotorfinger* a harder record to do than *Louder Than Love*?

MC: Not really. We felt more relaxed going into the recording of the new one, and that helped the performance end of it. I recorded the drums at Studio D in Sausalito, California, particularly because the room they have down there is just killer for drums. I'd never recorded there before, but Mike Bordin hipped me on it. The whole band went down there and played. The whole thing was that we were going to keep on tape whatever we could, but the main emphasis was on the drum tracks. Unfortunately, none of the bass tracks were kept from those sessions. But the way Ben performed his parts when he re-recorded them came out very live-sounding.

MP: Have you improved a lot as a drummer since the last record?

MC: Yeah, I think so. Just being able to contribute music to this one was really inspiring for me, and I think that helped out my drumming, too.

MP: Did you feel more a part of this project than you did on the last one?

MC: On the last one, I was definitely a part of it. But having your own songs on the record just makes it more special.

MP: In between this record and the last Soundgarden one, you did Temple of the Dog. How did that project compare to the other playing situations and environments you've been in?

MC: The songs came about through all of us just playing together and Chris being inspired to write for this project we were going to do. The approach of it was pretty loose and airy. We didn't want to have a completely pro, technical studio approach to recording it. We wanted the spirit of the stuff to come out, and that meant taking a step back and not trying to play everything like a perfect session player would play it. We went for more of a garage-like feel, and I think we got that.

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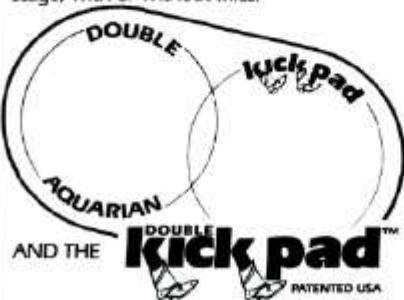


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MP: That's not exactly the way you wanted things on *Badmotorfinger*. You said you put a lot of thought into getting different sounds. Did that mean using different drums?

MC: It was mainly different kick and snare drums and cymbal setups for certain songs. The most radical approach I used for any one song was on "Mind Riot," where I used a 20" kick and a snare with the snares turned off. The ideas for sounds just came from rehearsing the songs, working with the gear I had, and talking with Terry a lot about what I wanted to do beforehand. We sketched it out in detail before we started recording.

MP: It sounds like you guys prepared more for that aspect of it than you did for the music.

MC: Yeah, exactly. That's definitely the approach I had. Now, with our busy schedule, we have to get used to writing on the road. I personally haven't done that. Chris is really good at it, but he's a very disciplined writer. After shows, I just want to hang out, drink some beers, and watch TV, but Chris will go off and

write. But for this tour, I'm bringing my guitar.

MP: Do you play the guitar percussively?

MC: Yeah, I get out a pair of sticks and beat the crap out of it! [laughs] Actually, that's a good question. I don't know; I've never thought about it. If I'm inspired, I pick it up and play. Something that inspires me in my feeble guitar playing is tunings. I wrote a song called "Birth Ritual" for the Cameron Crowe movie *Singles*, and that tuning is a dropped D on the E string and a dropped G on the A string, with the rest the same. I wrote something like ten songs with that tuning, including "New Damage." But I don't really consider myself a guitar player. I can't play leads or anything like that. I'm just lucky enough to be able to pick notes and string them together into an idea for a song.

MP: Why didn't a couple songs from Temple of the Dog make it onto *Badmotorfinger* instead, since Chris wrote most of them?

MC: A couple of them probably would have worked, like "Your Savior" and maybe "Reach Down." But with the

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other songs on that record, the whole approach and the sound were completely different from what Soundgarden is about, and there was never any comparison between the two projects. We just took the music and tried to give it a life of its own instead of trying to make it like a "band" thing. The Temple record and *Badmotorfinger* are extremely different, but I'm very proud of both.

MP: When you say "band thing," are you talking about time you'd normally spend in a band getting things tight? The rhythm tracks on *Badmotorfinger*, for instance, sound like you and Ben worked a lot on getting really tight.

MC: We did a little preparation on our parts before we started working the songs as a group, but mostly we worked them together as a band instead of as a rhythm section. Actually, on some of the songs Chris wrote, he and I did the original demos for them and worked stuff out to show the band, and Chris came up with some of the original drum parts, like on "Outshined." Chris wrote songs that were already entirely arranged and sprang them on me. But on "Searching With My Good Eye Closed," Chris programmed a really cool drum part on a machine, and I learned it note-for-note and wrote it out. But then I took that and created my own part out of it. "Jesus Christ Pose" just started as a jam, and I came up with what I felt was kind of a

distinctive drum part, and it all just kind of built around that. The end of "Somewhere" also came from a jam.

MP: It sounds like you relish the challenges of recording. Do you prefer the studio to the stage?

MC: I think I'm liking live stuff now, but I think I probably lean more towards the whole studio environment. I want to eventually get into producing and taking on more of a studio life. I'm learning more about the technical aspects of it,



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because I've been in the studio a lot and you just pick up stuff as you go along. I don't know what kind of bands I'd produce, but probably the type of bands I'm into, like Corrosion of Conformity, the Young Gods, and Smashing Pumpkins.

MP: Let's talk about your drumset. Have you always played a basic five-piece?

MC: I've never gone for these gargantuan kits. And, I don't like deep toms. I think they're a farce. You can get deep sounds out of standard-sized drums if you tune them right. But Drum Workshop just made me a kit with a smaller-depth floor tom and a deeper kick. I used a deeper kick drum once, and it was really cool. It just seemed to project really well on this show we played in Seattle last summer. It was going through a PA, but everybody just kept going, "Wow, your bass drum sounded awesome."

MP: Why are most of your cymbals K Zildjians, which are known more for their use in jazz?

MC: I've always liked the darker-sounding cymbals. There's just a certain personality there I really like. Sometimes it

doesn't fit with rock music, but it seems to work well with what we play because it's kind of a darker, heavier, low-end sound. The K's give kind of a "reedier" quality to the sound, like a saxophone. Instead of this bright, washy sound, it's a more ethereal, interior sound.

MP: Have you always cared this much about the sound of your drums and cymbals?

MC: When you're younger, you pretty much play what you can get your hands on. But I've always cared about the sound, and now I'm lucky enough to be able to go to a factory and pick out what I want.

MP: Have you ever experimented with electronics?

MC: A buddy of mine, Alfonso Adinolfi, built some pads I'm going to try out called Space Muffins. He's from New York and he's playing in this band I know. He designed these pads after years of playing electronic pads that he never really liked and that looked like they came out of Jetsons cartoons. His drums are actual maple drum shells with a really good triggering system. The drums

are all 12" in diameter, and the bass drum is 22", and they're really well-designed.

MP: When did you start playing drums?

MC: When I was about 13. Then I took lessons for two years on snare drum when I was 17, which opened me up to listening to jazz and really appreciating what jazz drummers do. My teacher was into Tony Williams and Elvin Jones, but the thing that really opened the floodgates for me was the intro to "Rock And Roll Hoochie Coo." Once I could play that, there was no stopping me. I was hooked for life!

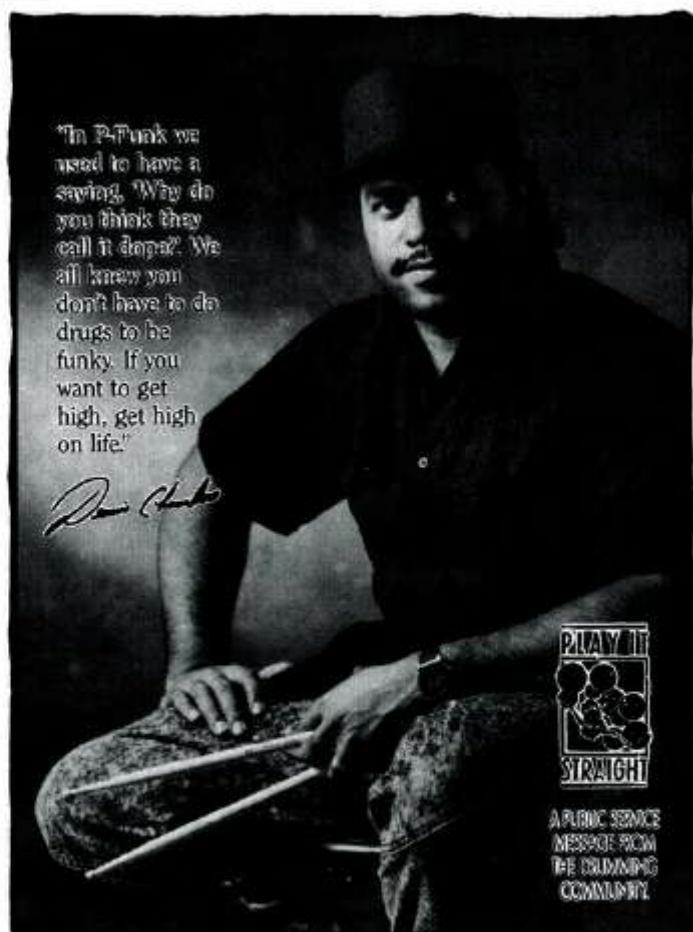
MP: Did you just jump on the drumset when you were 17 or 18?

MC: I had a set when I was nine, but I didn't really play it because I was riding motorcycles and playing football and stuff like that. Then when I was around 13, I found KISS and Rick Derringer and Jimi Hendrix. Mitch Mitchell was just God to me. And once I started hearing this music that totally inspired me, that's when I wanted to be able to play it on the drums.

I didn't really go out and get in bands



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right away, though, because I wanted to practice and be able to play without embarrassing myself. But I played anyway, so that didn't work. I just listened to records and tried to emulate some of my favorites. Then I wanted to learn more, which entailed taking lessons. But playing in bands was a good experience, as well, and all those experiences blended together. But I was still a dumb kid. I wasn't really thinking of a career in music, I was just having fun. This was when I lived in San Diego.

MP: Were there a lot of bands for you to play in down there at the time?

MC: Yeah. I started in a band that imitated KISS. I was Peter Criss. We wore the makeup and our moms made the costumes. We were doing that for two years and selling out high schools gyms. People loved us, and it was great. But then we got a threatening letter from KISS's management, saying that if we did any more shows under the name KISS and made money at it, they were going to sue us. And I could understand that, because we were using their name and everything! But that was my first

taste of playing in front of big crowds. After that, I just played in cover bands.

MP: How did you come by moving to Seattle?

MC: In '84, I went to visit a friend of mine who I played with in a band called Faultline, and we did Jeff Beck, Santana, and some fusion stuff. Anyway, I brought my set with me and decided to stay. To pay rent for the first year, I played with a wedding band. That was actually a pretty cool gig. But the music scene in Seattle was pretty dismal when I first moved there. People were into stuff like Duran Duran and Flock of Seagulls, those idiot hair bands. But I still managed to meet up with musicians who I felt were talented, like a sax player named Scott Granlund, keyboardist Gary Franzen, and bassist Lou Alexander. I moved into this house in Fremont, a suburb of Seattle, and that's when I met Jack Endino of Sub Pop Records. I was really impressed by him, and he told me I should go check out this band Soundgarden. So I did, and I was really blown away.

Jack and I played in Skin Yard together, but when I saw Soundgarden, I saw that

there was this total electricity that just drew people in. When I played with other bands like Skin Yard, we'd play the same clubs Soundgarden would play, and nobody would come to the stage. They'd just stand there with their arms crossed. But when Soundgarden played, everybody was up front and drawn in to their whirlpool of sound.

One thing led to another and Soundgarden's previous drummer, Scott Sundquist, left the band. He had a family and wasn't going to be able to tour. So I just called up Kim [Thayil, guitarist] and said I wanted in, and he said, "Yeah, cool." They'd been familiar with me through my playing with Skin Yard; we all knew and kept up with each other. That's when the whole scene was starting up there, in '84 and '85, and everybody was real supportive of each other. I joined Soundgarden in '86.

MP: What do you think of how rapidly the scene has developed there? It seems that with Soundgarden, Alice In Chains, Nirvana, and Mudhoney, Seattle is really the birthplace of what's considered "cutting edge" in rock right now.



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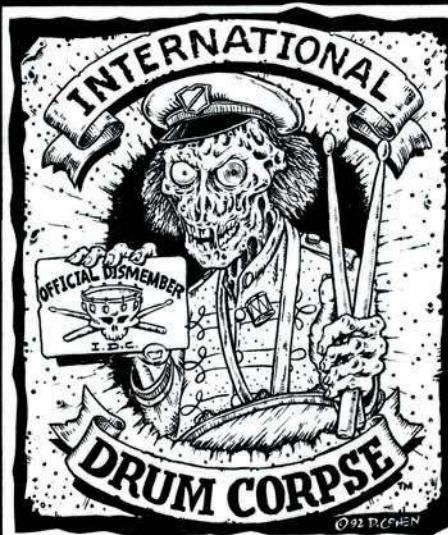
MC: Actually, there weren't many places to play not too long ago, but it's getting better. A few clubs have opened up. But the scene has definitely changed a lot since we were playing at the local clubs. There's a lot of label and media attention on Seattle, and that, in turn, has changed the focus of a lot of bands and musicians to sound a certain way so they can get that recognition. I don't think that's a very healthy approach to take when you're starting a band, trying to copy somebody else and stay with a trend. It's really good that our friends are getting signed and getting attention, but there's a lot of people just following and not being really creative or adding anything to what bands like us started. But there's no doubt that Seattle has definitely been discovered.

MP: Meanwhile, Soundgarden has been discovered, too, on more than just a cult level. Did moving over from being a cult favorite on an independent label to a major label affect the way Soundgarden approaches things?

MC: We don't worry about sales to the point of not sleeping or not being able to do shows. But when you have a major label behind you and you're working with a budget, that's the nature of the beast. The hype and buzz that surrounded this record, though, gave us a good feeling to start with. I'd like to see us become successful on a major scale, and there have been a few turns of events in our career that I think will help us to do that—the tour with Guns N' Roses, for one. Being asked by that band is really prestigious, and it's just nice to know that other musicians like us enough to hand-pick us for the opening slot, when they could have asked almost any other band in the world to tour with them.

MP: And your new record comes at a good time in the music industry, with bands that were never considered playable on MTV or radio before now crossing over into the mainstream.

MC: Metallica going Number 1 was great, and there's been a movement in the past few years where bands like them



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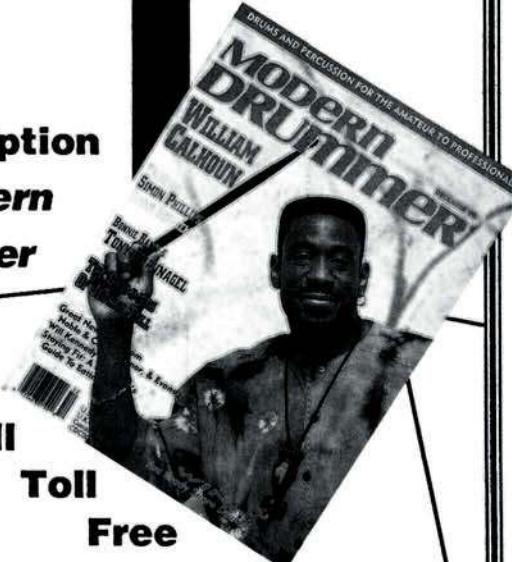
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and Faith No More and Jane's Addiction are getting that mass acceptance. I think that can only help us.

MP: Since *Louder Than Love*, you've been lumped into the metal category. Do you think that's fair or accurate to your perception of Soundgarden's music?

MC: Our stuff is accepted by the metal audience, but we don't necessarily feel akin to that style. We change up a lot. We've never really fit any particular style, and I guess that's why some people call us metal and others see us as alternative. We just like to think it all sounds like Soundgarden.

MP: Where do you see the band going in the future musically? With a lot of bands, I would think that would be an easy question to answer, but with you guys, I wouldn't think so.

MC: The great thing about my band is that we can change gears really easily. We can go into a different style without blinking an eye. And if we can continue to do that in the future, we'll be a successful band—at least in my eyes.



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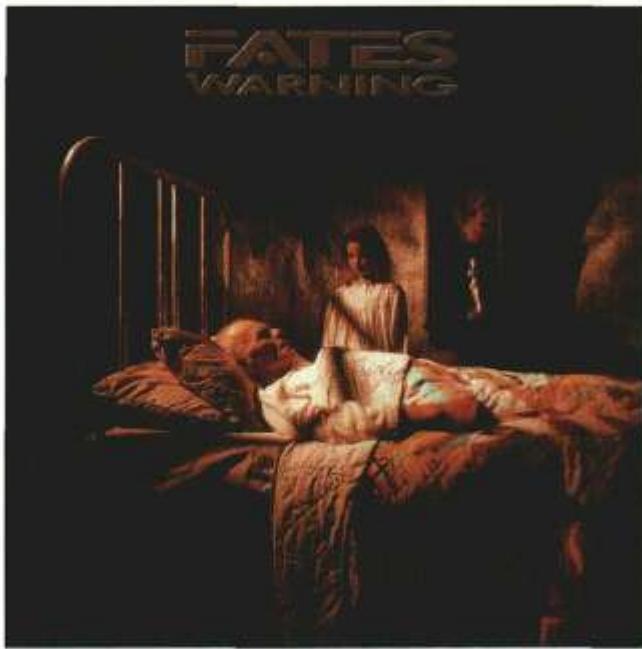
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RECORDINGS



FATES WARNING

Parallels
Metal Blade 9 26698-2

RAY ALDER: vcl

JIM MATHEOS: gtr

FRANK ARESTI: gtr

JOE DIBIASE: bs

MARK ZONDER: dr

Leave The Past Behind; Life In Still Water; Eye To Eye; The Eleventh Hour; Point Of View; We Only Say Goodbye; Don't Follow Me; The Road Goes On Forever

Just seconds into the alternating hi-hat and ride intro of the opening cut, it's obvious that Fate's Warning isn't the average metal band and that Mark Zonder is far from the typical metal drummer. Zonder explores the parameters of odd-time and independence, creating his own songs within the context of the band's, in what was one of the most creative drumming performances recorded in 1991.

Zonder fits perfectly into the band's foundation of intelligent metal, relying more on

finesse than muscle, using well-placed snare, tom, and bass notes to break up passages that seemingly defy a set time signature.

Zonder's thoughtful approach is clear on "Leave The Past Behind," where quick foot work and tasty hi-hat runs highlight an intricate rhythm pattern in 6/4. On "Eye To Eye," he sets things up perfectly with sparse, calculated hits in the verse, placing his signature on a song that still remains radio-friendly. He does the same while smoothing out a predominantly 5/4 signature in the closer.

While other bands try the same thing only to produce chaotic results, *Parallels* is nothing but pleasing to listen to. Without sacrificing the band's integrity or mainstream visions, Zonder establishes himself as one of the most talented, if unheralded drummers in metal.

* Matt Peiken

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Mesa/Blue Moon R2 79341

CHESTER THOMPSON: dr, kybd, perc, vcl

MICHIKO HILL, OTMARO RUIZ, KEVIN TONEY, GEORGE DUKE: kybd

PEEWEE HILL: bs

JAY LEACH, FREDDIE FOX

RONNIE VANN: gtr

DEBRA DOBKIN: perc

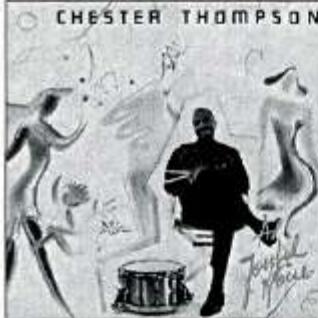
GERALD ALBRIGHT, STEVE FOWLER, BRANDON FIELDS, CHARLES OWENS: sx

WALTER FOWLER,

HARRY KIM: tpt, flghn

BRUCE FOWLER: tbn

Tropical Sunday; So-Soka; Homeland; Drums Are Loud; A Joyful Noise; Chunky; Jussa Thang; Cool Grove; Raw; Addatitude; Amazing Grace



This really is Chester's album. His hand was in on the writing of every tune except one, and the grooves have the CT stamp on them. The sounds are melodic and engaging, covering mostly funk and Latin terrain. It is bright and energetic music reminiscent of Koinonia (Acuna, Laboriel), and the drummer and ringers aboard show a true knowledge of their subject.

Thompson's repertoire covers R&B horn tunes, a swinging big band groove, some down-home gospel cruising, and a first-class piece of funk starring George Duke. There's not any of the weirdness that marked Thompson's

days with Zappa, or any of the grand arena-rock playing like he does with Genesis. It's a very rhythmic, likeable, song-oriented album, by a drummer with big, soft hands and nice ideas to match.

* Robin Tolleson

STANLEY JORDAN

Stolen Moments

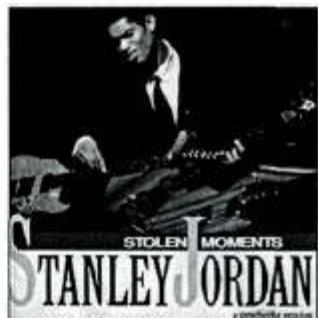
Blue Note 97159-2

STANLEY JORDAN: gtr

CHARNETT MOFFETT: bs

KENWOOD DENNARD: dr

Stairway To Heaven; Impressions; Lady In My Life; Autumn Leaves; Stolen Moments; Return Expedition; Over the Rainbow



Kenwood Dennard is an explosive, virtuosic drummer with heavyweight credentials (Brand X, Pat Martino, Jaco Pastorius). In the context of the Stanley Jordan trio, he gets to flaunt perhaps his greatest strengths—versatility and musicality. On this live disc, documenting the trio's three-night engagement at Tokyo's Blue Note nightclub, "Woody" shows a real understanding of the rock idiom ("Stairway to Heaven") and the go-go beat sensibility ("Lady In My Life"), then turns around and swings convincingly on John Coltrane's "Impressions" and "Autumn Leaves." Note how he listens and locks into Stanley Jordan's left hand, the equivalent of a piano player comping behind a soloist. Also

check out the finesse and dynamics of his ride cymbal work on Oliver Nelson's "Stolen Moments." Like the title of Jordan's Blue Note debut, Kenwood truly has the "magic touch."

Woody's playing ignites this trio. He anticipates. His accents fall slightly ahead of the beat, giving the music a sense of forward propulsion. And when he is turned loose, as on an extended solo showcase on "Return Expedition," the results are breathtaking.

This is one chopsmeister who trusts his impulses and is willing to take risks. On *Stolen Moments*, Dennard plays strictly in the moment.

• Bill Milkowski

NON-FICTION

Preface

Grand Slamm CD33

ALAN TECCHIO: vcl

DAN LORENZO: gtr

KEVIN BOLEMBACH: bs

MIKE CRISTI: dr

The My Way; Listen; Mortify Me; Could've; Aged; Put It Off; Not A Part Of Your Life; Down; I Hate To Tell You; Farewell To Welfare



With Tecchio formerly of Watchtower and Lorenzo ripping riffs for Hades, you'd think Non-Fiction would indulge in schizophrenic, intelli-metal. But possibly because of Cristi's behind-the-beat power punch, the

band falls squarely between Black Sabbath and Alice In Chains.

The string players at times want to run away with the tempo, but Cristi keeps them on a tight leash. And under his rock-solid drive, heightened by tasteful accent work between the hi-hat and snare, the band paints on a dark musical canvas. Cristi puts some nice touches to his hi-hat and ride work in "Listen," and some washy cymbals complement the gloom in "Mortify Me."

Partly because of limitations in the recording, this isn't the most dynamic disc in the world. But like Sabbath, there's more to Non-Fiction than heavy, gloomy arrangements. And Cristi keeps listeners from falling too far down the well.

• Matt Peiken

FIVE AFTER FOUR

Jazz Inspiration DSRD 31070

VITO REZZA: dr

TONY ZORZI: gtr, banjo

BOKO SUZUKI: kybd

STEVE LUCAS: bs

Take The Bullet; Kimchee; State Of Mind; Dying Earth; Ellery; Contilia



Ominous keyboards open the album, foreshadowing the killing licks that are soon to come from this new Canadian fusion group. For lovers of real all-out playing, odd time sig-

natures, and arrangements full of syncopated punches and setups for wailing licks, this release will be quite welcome. Once you listen awhile, you realize that *everyone* in the band is cooking, and they are consistently impressive.

Drummer Vito Rezza solos with an open, joyful abandon on "Dying Earth," like a young Narada Michael Walden. He's a precision power player who utilizes the entire kit, and his exhibitions are enjoyable as well as awesome. He's an impact player, for sure—it feels like hearing Gary Husband play for the first time.

Rezza is also the main composer, and carves out a sound somewhere between ex-Focus guitarist Jan Akkerman's shimmering fusion efforts and the raw edge of Tony Williams' Lifetime.

• Robin Tolleson

HERITAGE

Ken Music 018

GUST WILLIAM TSILIS: vbs

ARTHUR BLYTHE: al sx

MARK FELDMAN: vln

JOHN ABERCROMBIE: gtr

ANTHONY COX: bs

TERRI LYNE CARRINGTON: dr

Fee-Fi-Fo-Fum; Sweet Dulcinea; Minor League; Where Are You?; Mr. Syms; Skylark; You Don't Know What Love Is; The Moon And You; Beautiful Love; Improvalostic

It's good to hear Terri Lyne swinging again. I don't begrudge her the right to put up the funk and do some singing on the side, as she did on her 1989 Verve/Forecast debut, *Real Life Story*. It's just that when she brings the dynamics down, gets loose, and plays off an excellent upright bass player such as



Anthony Cox, it feels so good.

Terri Lyne and Cox played together on John Scofield's 1989 Gramavision album, *Flat Out*. But the setting is even more relaxed here, particularly on the Coltrane minor blues "Mr. Syms," with guest appearance by alto sax great Arthur Blythe. Her brisk brushwork enlivens an up-tempo version of Hoagy Carmichael's "Skylark" and her strong backbeat puts a new suit of clothes on an old standard, "You Don't Know What Love Is."

Elsewhere on this all-star gathering of New York musicians, led by vibist and producer Gust Tsilis, Terri Lyne swings deftly (Wayne Shorter's "Fee-Fi-Fo-Fum," Duke Pearson's "Minor League"), exudes bravado chops ("Beautiful Love"), shows a high degree of interplay ("Sweet Dulcinea"), and blends selflessly into the fabric with alluring brushwork ("Where Are You?").

There are also some amazing performances here by guitarist John Abercrombie and violinist Mark Feldman, making this one highly recommended indeed.

• Bill Milkowski

continued on next page

BARBARA BORDEN

All Hearts Beating

Cloud 9 Music C9M CD/CA 222

BARBARA BORDEN: dr, perc, synth

LIZ SPENCER: vln

RHIANNON: vcl

ZEENA, KYOS FEATHERDANCING,
SHEILAH GLOVER, ELAINE BELL: perc
Ancient Rumblings; And The Flowers
Showered; Earth Beat; Caverns Of
The Heart; Sanctuary Of Tears; In-
Chant-Meant; All Hearts Beating



It's taken for granted that drummers are sensitive to rhythm, but often overlooked is their awareness of color and mood. Barbara Borden makes the most of those elements on her first solo album.

Those who know of Barbara from her drumming with the Bay Area jazz group Alive! might expect this to be a bop-influenced jazz album. It's not. This is more about sound and texture. Borden doesn't play traditional trapset, as such, on any of the compositions, but uses drums and percussion instruments ranging from delicate wind chimes to a thunderous 38" Native American drum, as well as nature sounds such as rainstorms and crickets. Combined with synthesizer on several tracks, and violin and voice on one cut each, the result is a fascinating blend of primitive emotional power and high-tech sophistication.

Borden composed all of the music, and generated most of

it herself. There is an earthiness present throughout the album, and even the synthesizers sound organic. But don't assume that this is one of those ethereal (i.e., wimpy) new-age albums. There are enough throbbers tom-toms here to remind you that Borden is a powerful drummer with a lot of soul.

• Rick Mattingly

PHIL SPECTOR

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In terms of rock 'n' roll, some people tend to write off the early '60s. Elvis was in the Army, Buddy Holly was dead, Chuck Berry was in jail, Jerry Lee Lewis was in disgrace. The Beatles and Stones were still club bands. Those in-between years are often dismissed as the pimple-rock era of Fabian, Bobby Rydell, and other forgotten pseudo-rockers.

But that is the time that Phil Spector was reigning as rock's boy genius, and was transforming the music from its rockabilly and R&B roots by giving it the spit and polish of talented composers, arrangers, and studio players. Hal Blaine was Spector's main drummer, but

Jim Gordon, Gary Chester, Earl Palmer, Sandy Nelson, and Joe Porcaro also appeared on sessions, as well as percussionists Emil Richards and Cal Tjader.

Unfortunately, the 96-page book that is included with this set is more concerned with lyrics than with musicians' credits, so apart from a list of everyone who ever played on a Spector session, we are left guessing as to who played on what. But there is still a great history lesson to be found in these 60-plus tracks. On the earlier ones, there are a lot of shuffles and swing beats, and a strong Latin influence on several of them. Gradually, the straight-8th beats start to dominate, and then, as the "wall of sound" technique develops, tracks are filled with layers of drums and percussion instruments. No matter how big the orchestra became, though, there is still a rock 'n' roll edge to the songs. This set is an important chapter in the story of where rock came from and how it developed.

• Rick Mattingly

VIDEO

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ED THIGPEN

the essence of
BRUSHES



The reigning master of brushes shares with you the "real stuff" of playing brushes

Interworld Music

ment of drumming, you really need someone to show you how it's done.

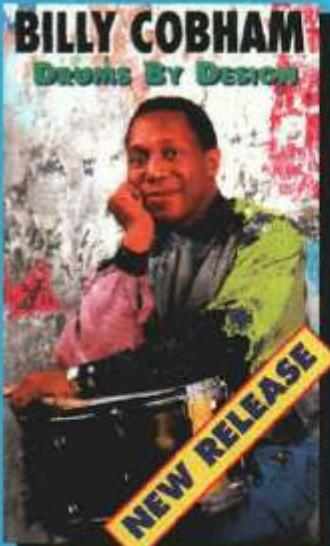
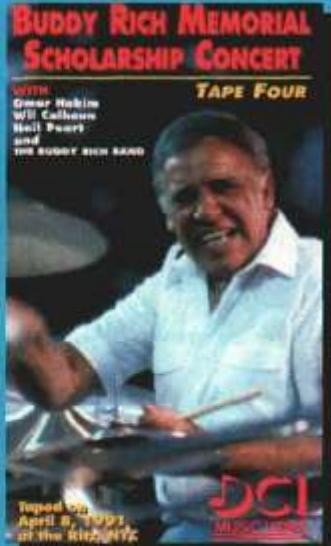
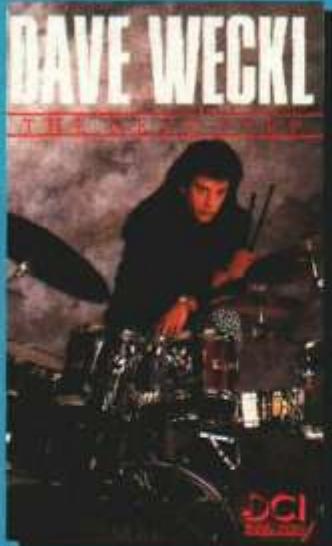
Video is an ideal medium for brush instruction (next to private instruction, of course), and Ed Thigpen is the ideal instructor. His explanations are clear, his playing is inspiring, and the camera work—which lets you see Ed manipulate the brushes from different angles—leaves no doubt as to how the brushes are moving and the exact sound they are making.

Unfortunately, Thigpen doesn't demonstrate all of the patterns from his book/ tape package, *The Sound Of Brushes*. Here, he sticks to a few basic moves. But besides demonstrating the patterns alone on a snare drum, he also uses them in context along with bassist Ron Carter and guitarist Tony Purrone. By doing so, one can pick up on some of the subtleties and variations that make the patterns come alive.

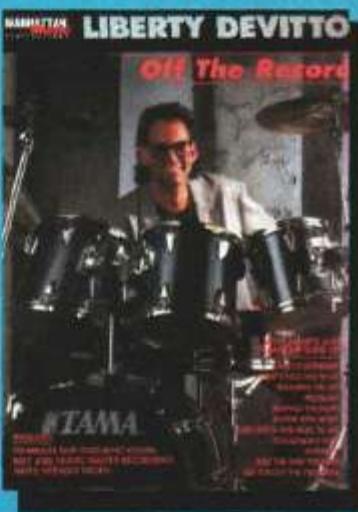
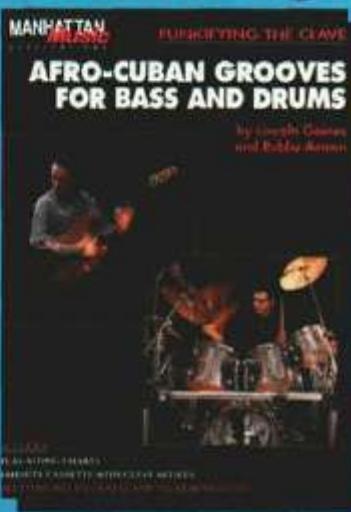
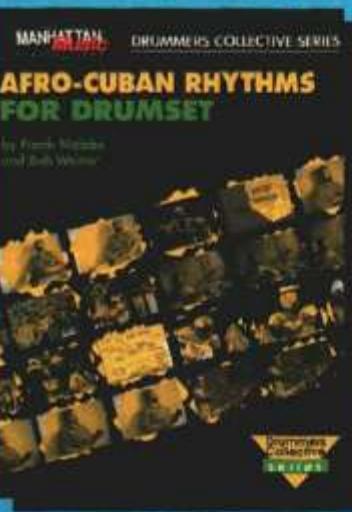
• Rick Mattingly



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DCI
MUSIC VIDEO

continued from page 10

everything, with all the programming.

KM: The track was Tony.

DC: Yeah? I was thinking it was Tony, but I didn't hear "four" on the hi-hat, or those special hi-hat things he does. I've got some rare video footage of Tony with Miles where he takes a solo. The track sounded like that.

...JAN KINCAID

The Brand New Heavies: "Dream Come True" (from *The Brand New Heavies*)
Kincaid, drums; Lascelles Gordon, guitar; Simon Bartholomew, guitar; Andrew Levy, bass; Jan Wellman, saxophones; N'Dea Davenport, vocals

DC: Whoever the drummer was, he has nice time, but no pocket. If a guy locks in, but the backbeat is not where it's supposed to be, so to speak.... It's there but it's not really there.

KM: Who do you consider funky?

DC: Bernard Purdie, Zigaboo Modeliste, Clyde Stubblefield, Melvin Parker. Modern guys like Omar and Jordan would've approached that track the same way, but

you'd feel more of a solid groove. Even Porcaro or Newmark. Newmark is one of the kings of that stuff.

...ELVIN JONES

"Shiny Stockings" (from *Heavy Sounds*)
Jones, drums; Richard Davis, bass; Billy Greene, piano; Frank Foster, tenor sax

DC: Elvin. I was into all of Coltrane's stuff, and all of Elvin's stuff. Currently, I like Jeff Watts, Billy Drummond, and Marvin "Smitty" Smith. Marvin can do it all: Latin, funk, and bebop.

...JO JONES

"Philadelphia Bound" (from *Jo Jones Trio*)
Jones, drums; Ray Bryant, piano; Tommy Bryant, bass

DC: Ed Thigpen? Sounds like Jo Jones, too. He lands [motions with his hands] right on the downbeat. Thigpen plays like that, too. Great. You don't hear that style of playing anymore.

...DENNIS CHAMBERS

John Scofield: "Pick Hits" (from a live recording)
Chambers, drums; Scofield,

guitar; Gary Grainger, bass; Robert Aries, keyboards

DC: That's boring! No, that's the most fun I've ever had, music-wise. Night after night of listening to Scofield go for it. There were nights with Sco' when he'd play stuff I've never heard anyone else play—like Coltrane on guitar. Holdsworth makes me feel like that, too. I never saw Sco' practice on the road, which is one of the things I like about him. I feel that once you've reached a certain plateau in your playing, you don't practice. I don't practice. Those guys who play a lot of gigs and practice a lot usually feel they're not breaking new ground. They don't give their ears, or their hearts a break.

I worked out on a pillow a lot growing up; it built my chops naturally. I don't need to warm up. We'd play "Pick Hits" first thing every night. That freaked out a lot of people.

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HOW TO MAKE IT BIG

continued from page 39

may be God's gift to the art of drumming. But this particular PR person's approach—and we have no choice but to assume it's Vinnie's approach, too—is skewed completely the wrong way.

The lesson here isn't that endorsements are bad. But they should be the *result* of a certain level of stature, not the means to that end. Saving a few hundred dollars on equipment won't get you an *MD* feature or make you a star. *Playing* that equipment like no one else, in a band that sounds like no one else, might. Your music is what writers, DJs, and record companies (at least the worthwhile ones) will be looking at, not your bass drum logo.

The "Innovative Technique" Route

Here's a tricky one. Every once in a while, somebody comes along with either a playing technique, or an equipment modification—some aspect of their drumming that "nobody else in the world does." So, they feel, the world

should know about them.

I got a call here at the office one day from a gentleman who insisted that what he played was absolutely unlike anything that's ever been played before in the history of drumming. Then he proceeded to tell me about it. For ten minutes straight I listened to him describe in the smallest detail how "I play this time signature over that time signature, and string all this stuff together into nine-bar phrases and meld styles that have never been together before, and man, this stuff is miles ahead of anything that Tony Williams or Max Roach ever *dreamed* of...."

Maybe it was; maybe it wasn't. I never heard from him again, though, so we'll never know.

At the time, this guy seemed just a little bit out to lunch. But there are lots of less extravagant (though equally possessed) individuals who also think their *ideas* are reason enough to make them stars. But it's one thing being a gadget inventor—or an inventive player. It's another to be a great drummer who is making wonderful music with his or her

inventiveness. The best drummers in the world don't rely on gimmicks. Sure, Jonathan Moffett hits cymbals that are behind him, Tommy Lee has been known to play upside down, and Tommy Aldridge spins his sticks. But they're all great *players* first.

We just looked at a few routes to success that it might not be too wise to rely on. Actually, it might not be such a good idea to rely on any one path. Some say that the more routes that are available to you, the better your chances at reaching the top. This is why lots of players we interview stress learning as many different styles as you can—to keep your options open.

Others don't necessarily see this as being quite so important, though. They suggest that if you can come up with a highly individual playing style—like a Stewart Copeland, for example—then that will make you unique, and therefore a valuable commodity in the music world. "Check out sources that few others have been exposed to," Copeland himself suggests. "Otherwise, if you do nothing but study Steve Gadd, you'll

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sound like Steve Gadd. The thing to do is take some of Gadd and combine it with a little Serbo-Croatian stuff. That's how to make yourself and your playing more interesting."

If we look at the success Stewart Copeland has attained, it's easy to see his point. But let's look a little closer at the path leading to his—and others'—climb to fame.

The Band Route

If the Police had never existed or become as big as they were, Stewart Copeland might not be as popular today as he is. Stewart wasn't exactly a slouch player before the Police, and perhaps he would have hooked up with a band even bigger than them. Hard to imagine, since the Police were *huge*, but it's possible. The point is, by being part of a band that not only did very well, but that did it with an unusual musical style, Stewart was able to become a success not only in terms of record sales, but as a unique and exciting drummer. The blend of reggae and punk that infused the

Police's early recordings prompted Copeland to hone his own style.

If you look at the drummers featured in *MD*, many of them became famous this way. Will Calhoun, Charlie Watts, Kenny Aronoff, David Garibaldi, John Bonham, Will Kennedy, Ginger Baker—yes, each of these players were talented and had a certain amount of success earlier in their careers. But they really made their marks because their bands not only had a good amount of success, but because they exploited their individual styles. And by being part of a working unit, they got to reap the benefits of band life: touring the world, making good salaries, enjoying the feeling of band camaraderie, and playing live to throngs of enthusiastic fans. "Most of all," Jim Keltner says, "try to find a band to join. Or better yet, form your *own* band with people you make good noise with."

"Okay," you say. "Those guys hooked up with bands that made it big. But there's no guaranteeing that if I dedicate all my effort to one band, *they'll* make it big, too. Isn't there a chance I'll waste

my time on a dead-end band?" Of course there is. But the success or failure of a band is based on a lot more than just luck. There are many other factors that you have *complete* control over.

When deciding whether to join or stay with a band, think seriously about its chances for success. Get your emotions out of the equation for a moment, and really think: Are the writers good enough to come up with tunes that can cut it on radio? Are the players advanced enough—or do they learn fast enough—that they'll be able to handle the material live when it comes time to showcase? Are they playing music that is still in style, or that might still be in style in a few years? Does the music highlight your drumming in a way you're happy with? Do the other players have the same goals as you? Are they willing to make fewer—or more—concessions to record companies and club owners than you are? Do they already have a good following?

These are just some of the questions you should honestly try to answer if you seriously want your band to go to the top.



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You should also think about how the players get along with each other. According to Tin Machine drummer Hunt Sales, "Some bands are great, not because the musicians are the greatest in the world, but because there's some harmony and understanding and commitment."

Other qualities that can only help your band maintain a long and successful career are compromise, imagination, business sense, respect, a sense of humor, and trust. If you decide that your band simply doesn't have what it takes to make it big—and probably never will—then it might be time to consider moving on. But if you still think you've got a chance, then it's up to you to make it happen.

The Studio Route

Another option in your rise to fame is the studio route. Many great players made a name for themselves this way: J.R. Robinson, Steve Gadd, Jim Keltner, Larrie Londin, Andy Newmark, and Jeff Porcaro are just a few. Though all of

these players had high-profile band gigs at one time, today they are best-known for their versatility and ability to nail various styles convincingly on tape.

Some advantages of the studio route are being able to stay close to home, making connections that will keep you employed years after most bands have broken up, and getting to work with different musicians every day. Studio heavy Harvey Mason describes it this way: "There are so many different jobs, and in TV, film, and jingle work, basically I'm not sure what the music is going to be when I take it, so that keeps me excited."

In some ways, the studio is a more demanding career path than being in a band. There are many aspects that attract fans to a particular band—the songs, the band's sound, the lyrics, the lead guitarist's clothes, the light show—so your versatility and studio abilities might not be *quite* so important to your climb to fame. Slayer, after all, probably doesn't require Dave Lombardo to master a country shuffle, a samba groove, or blazing bebop chops. And that's fine—most studio cats don't pos-

sess the attitude, power, look, and endurance to cut Dave's gig, either. But as a free-lance drummer you don't have the popularity and security of a band to rely on; you only have your reputation and ability. You are a free-lancer, so you are ultimately responsible for going out and finding enough work to keep food on the table—or new tires on the Porsche, with any luck. Then again, if you are the kind of person who likes to be responsible for your own success (a band's success is *incredibly* reliant upon communal cooperation), then you might prefer the studio life.

If you decide that making a name for yourself in the studios is the way to go, you're going to have to possess at least rudimentary knowledge of many styles of music. If your record collection isn't that varied, it might be a good idea to do a little exploring. Ask other musicians, teachers, and friends who the important artists are in the various styles, and buy their records to learn about the role the drums play.

This might also be a good time to think about private lessons—if you

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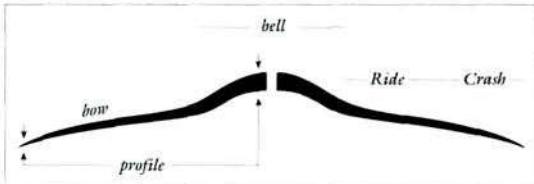
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haven't started already—and going to music school. Drumming giants like Steve Smith, Gregg Bissonette, Vinnie Colaiuta, and Rod Morgenstein all learned invaluable information and got some serious practical playing experience through their music school education. "Each day at Berklee," says Steve Smith, "we had sessions or ensembles, so I got a lot of chances to play. At night, if there wasn't a gig, it was a session that a bunch of people would put together so we could play."

A successful studio career will also require you to know the difference between playing for the studio and playing for the live arena. And you'll have to be organized, prompt, easy to get along with, and flexible in your daily schedule, and you're going to need the right equipment. Though it would be wise to have these qualities in a band situation, too, in the studio they become imperative.

Road Warriors

In the January '91 *MD*, we ran a story called "Road Warriors." In this article, we talked to Mike Baird, Alvino Bennett, and Jonathan Moffett—three drummers

who are known for being able to handle the special circumstances surrounding touring with top acts. In the story, Mike, Alvino, and Jonathan described dealing with the politics, large amounts of travel, food, difficult sleeping quarters, and other situations unique to the road. A road warrior also must be able to duplicate previously recorded drum parts and styles if necessary, and keep the music sounding fresh, even after several months of playing the same tunes in perhaps the same order.

You might be able to get a jump-start on your climb to the top by being a road warrior for some new or mid-level band. When a new band gets signed and is asked by the record company to tour, often the original drummer is not prepared or willing to jeopardize his or her commitments at home—family, school, a day job—to go out on the road for a few weeks or months. If you don't have anything holding you back, you can jump right into that drummer's shoes, and maybe even convince the band that you should be their permanent drummer. Consistently check out the local club scene, check bulletin boards at music stores, and read or place ads in music

magazines. *Communicate* with people and get the word out that you are available.

The Electronic Path

Steve Schaeffer, Allan Schwartzberg, and Jimmy Bralower are just three drummers who have become well known by programming drum parts. Though this might not sound like the romantic "star" lifestyle you're dreaming of, it could be a good way to make money and meet people in the music biz at the same time. It doesn't mean you have to give up your playing, either. Drummers like David Beal have had success in the programming department, and have developed their playing reputations along the way. "A lot of guys think that there are drummers, and then there are programmers," Beal says. "But I don't make a distinction. I don't use programming to replace drums. I still like to play drums. But I do use programming to be able to do all the stuff a keyboard player can do, so that I can avoid being 'just a drummer'—as some people say."

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wise idea to get your hands on one and learn how to program it. You're not necessarily "giving in" to the technology hype if you do; look at it, rather, as gaining another tool that other musicians can exploit. When it comes time to record the actual album, who knows? Maybe you'll get called to play real drums on it.

Here, There, and Everywhere

Besides deciding what path or paths to success are for you, there are a few other things to consider. The first is: Where should you live?

If you want to play in the studios, it makes sense to move to (or close to) a city with a thriving studio scene. Los Angeles, Nashville, and New York are obvious choices, but that doesn't mean that other cities like Chicago, Philadelphia, and Minneapolis don't have studios—or clubs, for that matter—that employ free-lancers. Developing a reputation in these "smaller ponds" might be a stepping stone to a career in the big city.

Jazz great Victor Lewis moved to New York from Omaha, Nebraska. "I got a lot

of exposure in Omaha that I couldn't have gotten in New York," says Victor, "not to mention the chance to practice when and where I wanted to." "In Phoenix," says Lewis Nash, another hotshot on the New York jazz scene, "I had the chance to play with musicians who came through town—well known musicians who I would never have been able to play with had I grown up in New York."

It might also be a good idea to check out your local scene. You might be surprised at the studios that exist in relatively sleepy towns. Landing some jobs there—even if they don't pay much, or at all—might give you a pretty good idea if you even want to get into the studio scene, before you move everything you own halfway across the country.

If you want to be the drummer in a band that reaches the top of the pops, moving to L.A. or New York might be a good idea, but it might not be necessary. R.E.M. is from Athens, Georgia. Nirvana is from Seattle, Washington. You could take your home-town buddies to the top, too. Then when you make a few platinum albums in a row, you'll be able to buy your own island in the south Pacific, and take

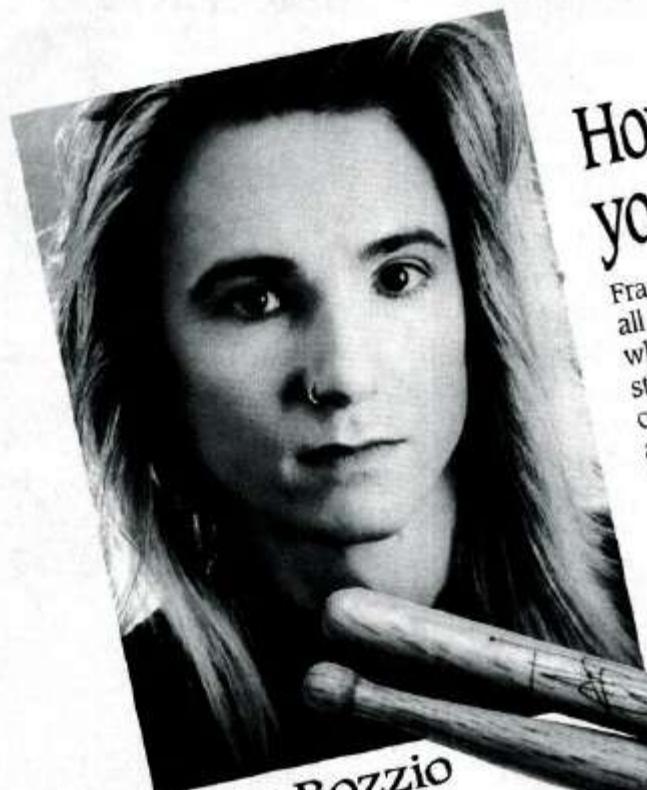
the Concord to gigs.

Playing With Time

Another consideration is time allotment. There are only so many hours in the day, and being a successful musician requires more than just playing eight hours a day in your room. Of course, early on in your career, you'll want to concentrate on learning your instrument—practicing, taking lessons, watching videos, reading instruction books.

Later on, though, you'll be spending more of your free time taking care of business—on the phone with contacts, in band meetings, at the printer getting your band's newsletter done.... Time management will become more and more important. Learn how to handle your time as efficiently as possible, and practice the social skills that will help you deal with the people who you'll see along the road to success.

Remember when your English teacher said, "No matter where you go after you leave this school—whether it's to college or to the factory—you'll have to know how to communicate"? You were sitting in the



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back of class, dreaming of your band's first video and thinking, "I don't need that stuff—my drumming's taking me to the top!" Well, wake up, because in today's competitive music world, every skill you have will be an advantage. If you really want to get to the top, every aspect of your life—social, emotional, intellectual, and physical—must be committed.

Don't, however, become obsessed. Some people might tell you that success in a business as hard as the music industry requires obsession. Remember this, though: Obsession is a neurosis—it's a form of mental illness. If you find yourself taking your drum pad into the toilet, losing all your friends, never having a date, and disregarding your other duties in life, then you need to lighten up. Sure, be committed to your craft and your dreams of stardom, but stay in reality while you're doing it.

Soul Searching

Now that you have an idea what your options are on your climb to fame, you should think long and hard about whether this is really what you want, and

whether you'll be able to handle it. It's true that drummers aren't usually the focal points of bands, but the kind of stardom that even a drummer can achieve is not always the land of milk and honey.

First of all, the road to fame is a tough one. There are usually a few major disappointments to conquer before you get to the top. If you have a frail ego, you're either going to have to work on it or think twice about the music biz. And once you do get to the top, you're going to have to be even *stronger* emotionally to handle it. Let's face it, we're not all prepared to deal with overwhelming attention, being away from loved ones for long periods of time, or the temptations of drugs and alcohol.

In his February '91 cover story, David Garibaldi was very frank about Tower of Power's problems. "People always say, 'It's too bad you guys never got the recognition you deserved.' [But] the band probably *did* get what it deserved because of the activity that was going on. There were a lot of problems because of drugs. The business got screwed up, everything got screwed up."

Now, there's a lot of validity to the opinion that the minute you tell a kid not

to do something—don't play with matches, don't pull your sister's hair, don't mess with drugs—they'll want to do it that much more. But if you're thinking of a long career in music, you need to start acting like an adult—or at least with a little common sense and maturity—pretty soon.

There are hundreds of stories of bright young stars who weren't mature or strong enough to handle fame, and either cracked up, lost all their earnings, or died in the process of acquiring or enjoying it. Drummers like Keith Moon, Jim Gordon, Dennis Wilson, and John Bonham were great drummers, but, let's face it, they simply didn't deal with their fame very well. And these people may have been stars twenty years ago, but stories like theirs still happen today.

It can't and shouldn't be denied, though: The fruits of success can be wonderful. Meeting fascinating people, making good money, and seeing the world can make the hazards worth it. Now it's up to you to decide how bad you want it, and whether you'll be prepared when it comes.

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Brazilian Rhythms: Contemporary Applications

■ by Chuck Silverman



This month we'll explore some more contemporary applications of Brazilian rhythms, plus one application using both a rhythm from samba and from mozambique.

Partido alto is a distinct rhythmic pattern found in Brazilian music. If you've been following the recent columns in *Latin Symposium*, this rhythm will be an old friend. If not, take the time to review. But really *feeling* the rhythm is the only way its application will make sense.

When there have been charts on Brazilian gigs that I've done, they've usually been written in 2/4. Thus, I've written this example in that time signature. All other examples are written in cut time.

Partido Alto



The following two examples take the rhythm of partido alto and divide it between the snare and bass drum. The other hand is playing the hi-hat. Remember that you should practice playing the hi-hat with either hand. This way you'll simultaneously be working on the groove, independence, and your weak hand. Also, pay attention to the accent on the snare.

The following examples are a "mirror-image" of the previous one. In a contemporary setting, listen for the bass player to initiate this rhythm. Your groove should complement the rest of the rhythm section. Never force the issue!



The next two patterns are also contemporary ways of interpreting some Brazilian grooves. These patterns emulate the sound of the surdo, a two-headed drum used in Brazilian music. Also, notice the accented hi-hat. With faster tempos, quarter notes on the hi-hat work well. Again, try accenting on the "&"s of the beat. (Remember your counting; we're in cut time.) Also, you may want to try starting each groove on the second measure.

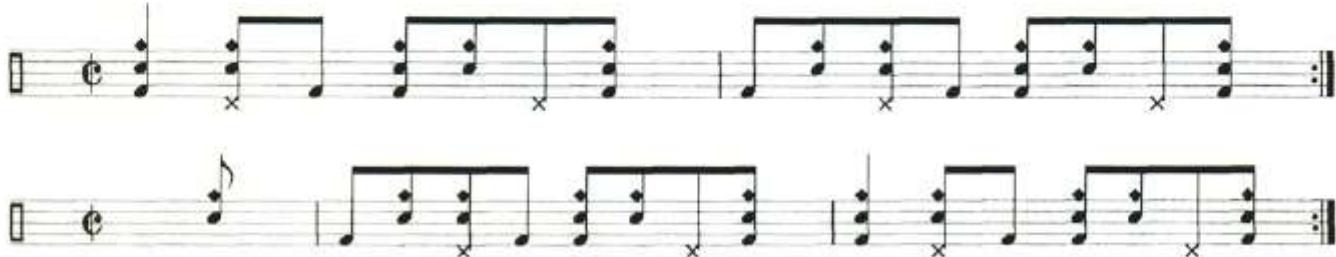


For this application of Brazilian rhythms, we'll apply four distinct sounds to the drumset. The hi-hat rhythm is found throughout Brazilian music. The snare drum plays a variation of *partido alto*. The tom (found on beat 2 in cut time) emulates the sound of the *surdo*. And the typical bass drum part rounds out the groove.

This is a very full-sounding samba. Practice slowly at first. I play this with my left hand on the hi-hat to facilitate crossing from snare to tom with my right. Increase the tempo only when both you and the groove feel relaxed.



Finally, here's an application using both mozambique and samba. Simply play the mozambique bell pattern on the cymbal and snare drum while playing the typical samba foot pattern. If you've been following the column, you know that there are two clave directions and that the mozambique pattern follows each direction. So we can apply the pattern in *at least* two ways. There is an 8th-note pick-up to the second example.



After you feel comfortable with these patterns, try accent patterns other than those notated. In the first example, try accenting the last 8th note of the second measure and tying its value to the first beat in measure one. This gives a nice flow to the groove.

Keep on practicing these exercises, and I'm sure you'll find your own interesting ideas and applications. Remember that if you feel uncomfortable performing these grooves, it's a sure sign to work on them at a slower tempo. Above all, relax and enjoy. Your comments and questions are gladly welcomed. Thanks, and I'll see you next time!



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Highlights Of The '92 NAMM Winter Market

Photos by Rick Van Horn and Adam J. Budofsky

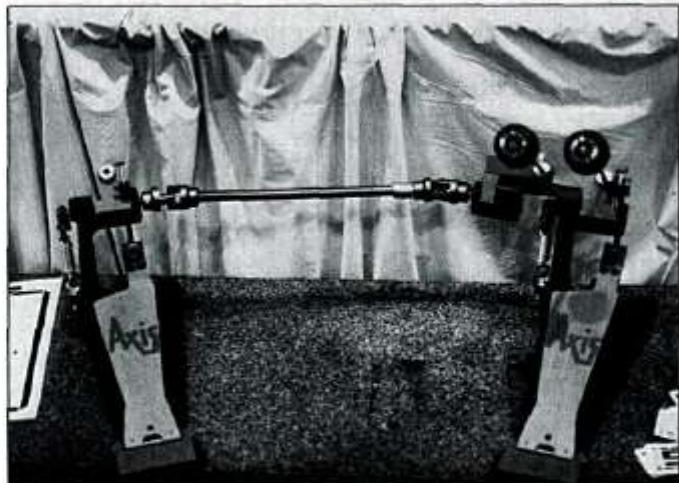
The current state of the economy had some music-industry pundits predicting a poor dealer turnout—and even poorer buying activity—at this year's NAMM Winter Market. However, the show (held January 17 - 19 in Anaheim, California) surprised just about everyone with its profusion of new products and active dealer interest.

Manufacturers reported that although 1991 had been far from a banner year, bottom-line figures were better than they might have been. In many cases, slow domestic sales were offset by exceptional foreign sales—lending support to the theory that the percussion market is becoming more global every year. (This was further borne out by the significant number of *foreign* manufacturers exhibiting at the show in order to enter the U.S. market.) Following the activity at the show, the outlook for '92 was more positive than many had predicted it might be.

Space limitations prevent us from presenting every new or improved product displayed at the show. The following is a sampling of particularly interesting items for you to check out. (Contact information is provided for companies that are new or whose products might be difficult to find in retail stores.)



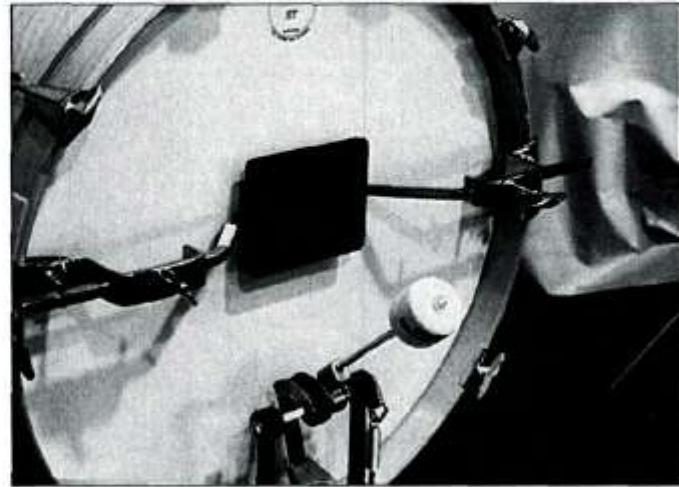
Premier introduced their new Signia drumkit, which features maple shells, low-mass tubular lugs, and a new mounting system for rack toms and floor tom legs.



Engineered Percussion has developed a double version of their exceptional Axis bass drum pedal.



Germany's Meinl cymbal company was making a strong showing with their Raker rock series.



This bass drum practice pad is from Sharcon Percussion Products, 5226 Laurel Canyon Blvd., No. Hollywood, CA 91607, (818) 509-1222.



Sonor's new Force 1000 kit is designed to appeal to the entry-level player. The German-made drums are combined with some imported hardware components to reduce cost.



Paiste has expanded its "Signature" series with five new ride models, including this Dry Dark Ride.



Midi-Gyms now offer both drum and cymbal trigger pads and their CP-16 Pad Interface Unit. Contact them at 840 W Valley Blvd, Alhambra, CA 91803, (818) 282-4156.



Pro-Mark's Power Grip sticks feature a non-slip, textured coating in the grip area and attractive shading on the rest of the stick.



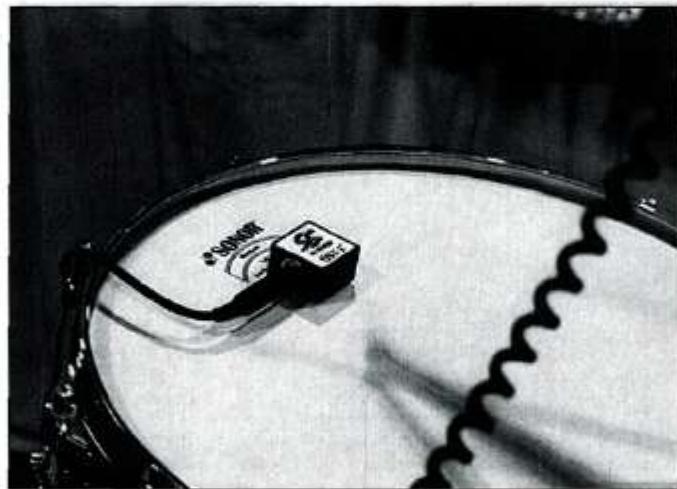
The Firchie snare drum combines a free-floating, tapered metal shell with a rotational tuning system that allows for instant changes in tension and pitch. Firchie Drum Co., 2 World Trade Center, Suite 2210, New York, NY 10048, (212) 321-3210.



KAT, Inc.'s hatKAT is designed to work with the drumKAT to realistically simulate hi-hat playing—complete with variations of open and closed settings.



Kits featuring unusual Power Wedge fiberglass drums were displayed by Stingray Percussion, P.O. Box 32145, Palm Beach Gardens, FL 33420, (407) 848-4489.



The SST-1 surface-mount trigger is available from S&S Industries, 5406 Thornwood Dr., San Jose, CA 95123, (408) 629-6434.



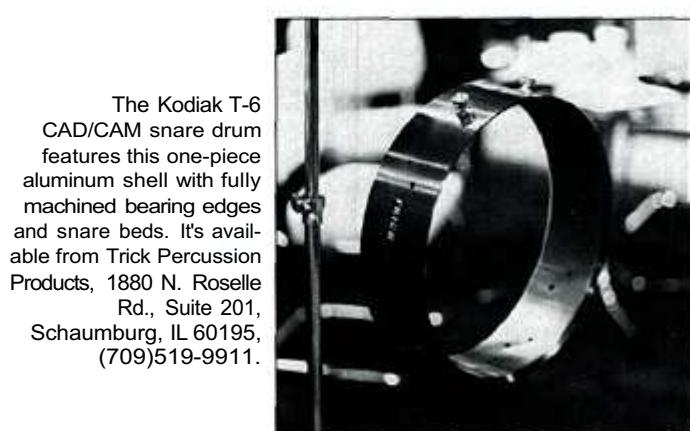
A compact bag for carrying double bass drum pedals is offered in the Drumslinger line from Tough Traveler, 1012 State St., Schenectady, NY 12307, (518) 377-8526.



The complete range of UFIP professional cymbals from Italy is now being distributed in the U.S. by Drum Partner USA, 2554 Lincoln Blvd., Suite 1072, Marina Del Rey, CA 90291, (310)452-4472.



Slingerland's new Power Custom series is a mid-level kit that features five-ply maple and mahogany shells, lightweight tom mounts, lacquer finishes, and optional hardware packages.



The Kodiak T-6 CAD/CAM snare drum features this one-piece aluminum shell with fully machined bearing edges and snare beds. It's available from Trick Percussion Products, 1880 N. Roselle Rd., Suite 201, Schaumburg, IL 60195, (708)519-9911.



This ddrumTrigger is part of the company's new ddrumAT system that provides digital sound reproduction combined with a triggering interface. The system is said to provide accurate triggering without any need to dampen the drums.



Sabian introduced a wide variety of new items, including a new AAX sub-series of the AA line. Available in three weights, the AAX cymbals are said to offer performance characteristics that fall between the AA and HH lines—but still retain personalities of their own.



Drum Workshop was displaying a new internal trigger, designed to respond to pressure from the movement of a drumhead—rather than to its vibration—in an effort to provide more dependable and accurate triggering.



Yamaha's upgraded Power V Special kit features poplar-and-mahogany shells and one-piece, high-tension lugs.

The item was too small to photograph, but Rhythm Tech's display depicts their new IT (index Tension) tuning lug. It's fitted with miniature ball bearings that ride through a series of "click stops" to establish and lock in tuning.



In addition to its Cyclops kit-mountable tambourine, LP Music Group now offers the Jingle Ring—a device designed to mount atop a hi-hat pull rod.



This young drummer was eager to test the new A Custom series from Zildjian.



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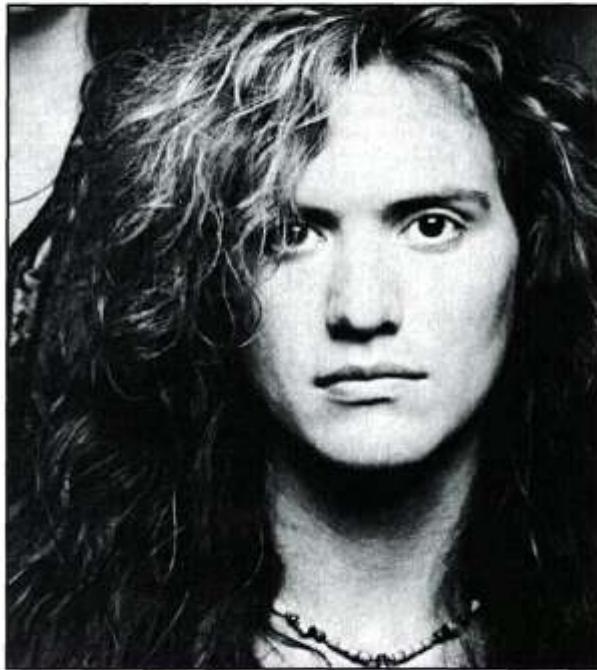
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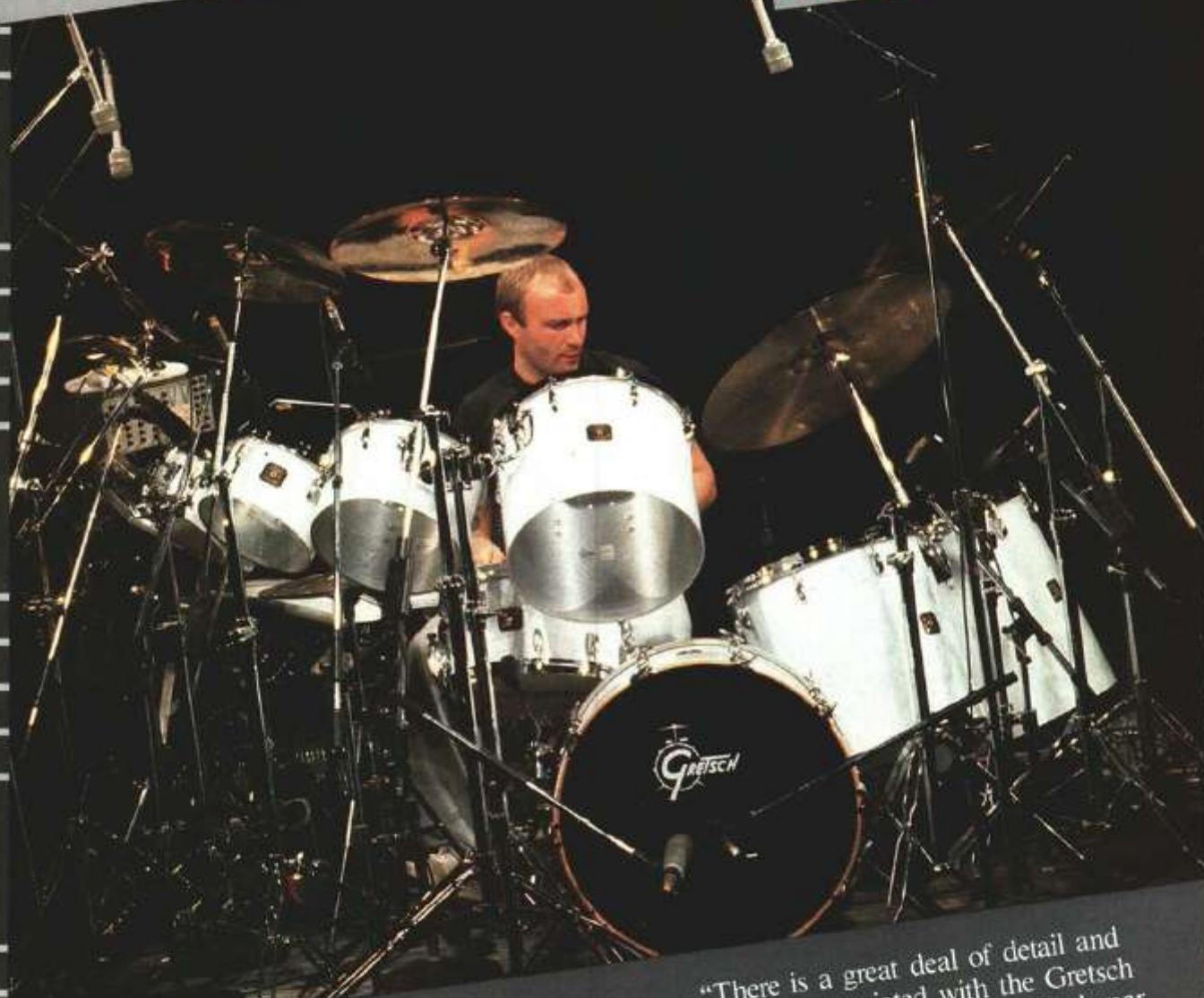
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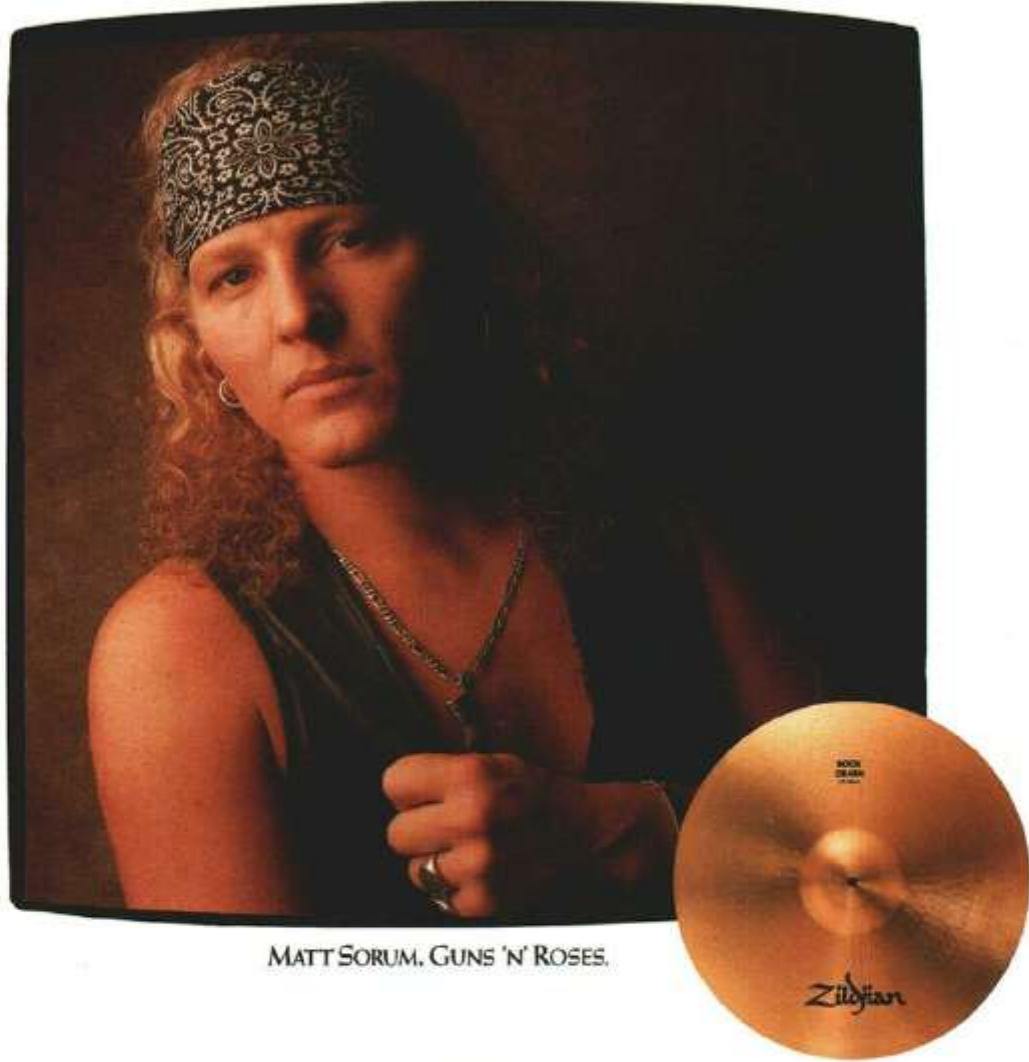
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